ÉDITION CLASSIQUE A. DURAND & FILS

N° 9327

BEETHOVEN

Œuvres complètes pour Piano seul

SONATES

VOLUME I

Révision par PAUL DUKAS

Prix net : 6 francs



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PRÉFACE

Le présent texte des Sonates de Beethoven est basé sur la comparaison des meilleures éditions anciennes et modernes, seule méthode pouvant suppléer à l'examen des manuscrits originaux.

Les variantes ou les versions contradictoires font l'objet des notes jointes à cette publication.

Comme on le verra, nous avons presque toujours suivi le texte des éditions les plus anciennes et même, le plus souvent, respecté leur disposition matérielle, non seulement parcequ'elle apparaît plus rapprochée de la physionomie des manuscrits, mais pour d'autres raisons encore.

Si les éditions modernes, en effet, se bornaient à reproduire la "lettre" musicale, en la disposant selon les habitudes actuelles, on n'y trouverait guère à reprendre. Mais elles prodiguent, pour la plupart, les nuances parasites, les *phrasés* contestables, les liaisons, les indications de pédale etc.— de sorte que mêlant les intentions de l'auteur à celles qui lui sont prêtées, elles font prévaloir une sorte de tradition bâtarde dont on ne sait où elle commence ni où elle finit.

Or il y a bien de la différence, de la profusion des auteurs modernes à la sobriété des anciens, dans l'usage des nuances et des signes d'expression.(1) De nos jours, tous les détails de l'interprétation sont fixés, les moindres accents soulignés, les plus fugitives altérations de sonorité et de mouvement précisées ; tandis que les maîtres d'autrefois se contentaient d'indications générales et réservaient la liberté de l'exécutant ou, du moins, la plaçaient très au large.

Il y a donc une sorte d'infidélité à prétendre fixer le caractère de l'exécution d'une œuvre du passé plus étroitement que ne l'a fait son auteur; comme on peut voir un abus ridicule dans ces commentaires de virtuoses qui relatent complaisamment les particularités de leur jeu, dans tel passage dont ils paraissent se flatter qu'elles demeureront à jamais inséparable.

Pour éviter de donner dans l'un ou l'autre travers, nous nous sommes interdit toute adjonction au texte primitif, sauf dans le cas où la leçon des éditions récentes la motivait, à notre avis, par son caractère de réelle authenticité. Pour le reste, c'est à l'interprète qu'il appartiendra de rendre sensible les sous-entendus de l'auteur, puisqu'aussi bien la multiplication des signes spéciaux ne saurait décider de la beauté et de la justesse de l'expression.

Il nous suffira de rappeler que le *phrasé* véritable n'est pas toujours nettement déterminé par Beethoven, soit qu'il se contente de l'indiquer approximativement, en liant de mesure en mesure les membres de chaque période soit que, plus simplement encore, il mentionne par le mot *Legato* le caractère soutenu de la mélodie, laissant au sens musical de l'interprète le soin d'en distinguer les accents forts ou faibles. La place de ceux-ci apparait, en fait, extrêmement variable, tandis que le *phrasé* théorique, imposé par la plupart des éditions dites *instructives*, les ramène hiérarchiquement à la plus académique uniformité.

Le mot *Legato* remplace de même, souvent, les liaisons scrupuleusement tracées ailleurs sur la plus innocente "basse d'Alberti" se prolongeat-elle pendant des pages entières. Il va sans dire qu'aucune partie d'accompagnement en forme "d'accords brisés" ne doit être jouée en martelant chaque note, à moins que ce mode d'exécution ne soit spécifié par le mot *staccato* ou par les signes qui s'y rapportent.

Les *ornements* seront, en *principe*, exécutés *sur le temps*, suivant la technique du dix-huitième siècle. Il y a cependant des cas douteux qui échappent à cette règle, surtout dans les dernières sonates.

Les appoggiatures en petites notes *non barrées* prennent, *en principe* également, la moitié de la valeur de la note qu'elles précédent.

Les termes *una corda*, *due corde*, *tre corde*, *tutte le corde*, peuvent prêter à la confusion si l'on n'est au fait de certaines particularités du mécanisme des pianos anciens. Ceux-ci possèdaient un jeu de pédales qui leur permettait de ne laisser vibrer qu'une ou deux des trois cordes correspondant à chaque touche *dans toute l'étendue de l'instrument*. Les pianos modernes comptent un nombre de cordes variable, *selon les registres*. Le mode d'exécution spécifié par les termes précédents ne peut donc se traduire, en pratique, que par à peu près, en abaissant ou en relevant graduellement la petite pédale. Celle-ci agit alors comme une véritable sourdine, mais *sans faire vibrer une corde de plus ou de moins*.

Quant aux expressions: *con sordino*, *senza sordino*, employées dans la Marche funèbre de l'Op. 26, et ailleurs, on en trouvera l'explication en note.

Il semble bien que Beethoven n'ait utilisé le Métronome (qui venait d'être inventé) que pour fixer les mouvements d'une seule sonate: l'Op. 106. Encore n'est-ce pas certain. L'expérience, en tout cas, ne semble guère l'avoir satisfait puisqu'il ne l'a pas renouvelée pour les sonates suivantes.

Nous n'avons, naturellement, pas cru devoir en appeler de cette condamnation muette en invitant d'autre part l'interprète à consulter cet appareil.

PAUL DUKAS

(1) *Couperin, si minutieux, et grand inventeur de "signes" fait exception.*

NOTES DU 1er VOLUME

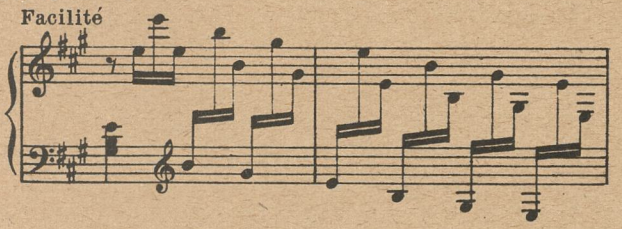
SONATE I

(a) page 9.

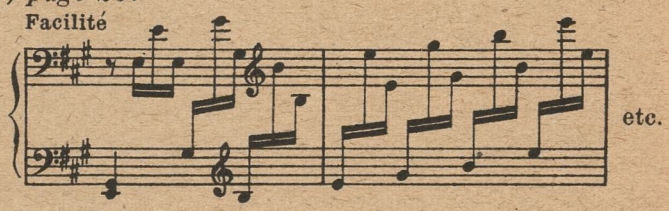
Certaines éditions donnent, à la basse:  d'autres reproduisent notre version.

SONATE II

(a) page 20.

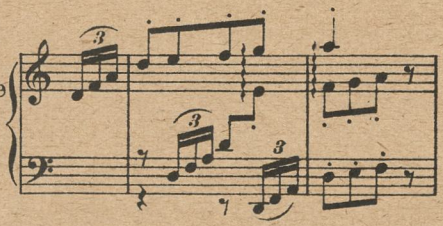


(b) page 20.



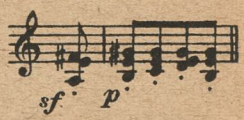
(c) page 22.

Effet de ce passage et des suivants:

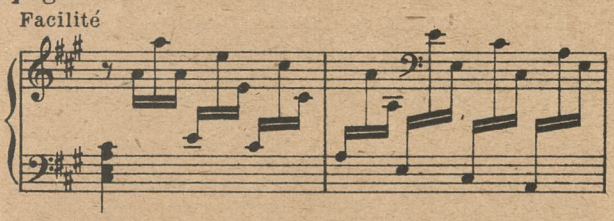


(d) page 22.

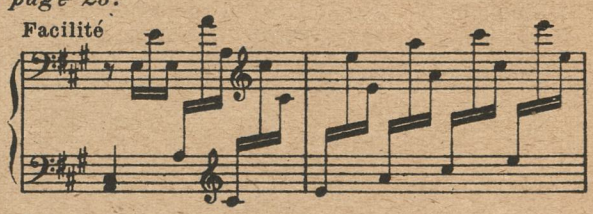
Certaines éditions portent, pour cette mesure:



(e) page 25.



(f) page 25.



(g) page 27.

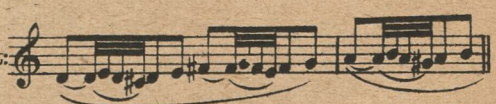
D'après certains textes, le ré ♯ devrait être placé au 1er temps. Cette version, moins expressive, est, par là, moins vraisemblable.

(h) page 27.

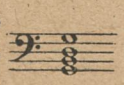
On trouve, à la basse, cet accord écrit quelquefois de la sorte: 

SONATE III

(a) page 41.

L'exécution des notes qui composent ce *gruppetto* doit être, vraisemblablement: 

(b) page 41.

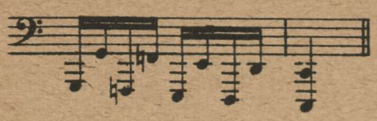
On trouve dans quelques éditions l'accord complet: 

d'autres donnent simplement la quinte (ré, sol) comme ci dessus. Mais, à la répétition du motif, (en Ut) toutes les versions donnent l'accord *plein*. Il est difficile de discerner s'il s'agit d'une erreur la 1re ou la 2de fois, ou si Beethoven a voulu deux effets différents.

(c) page 46.



(d) page 48.

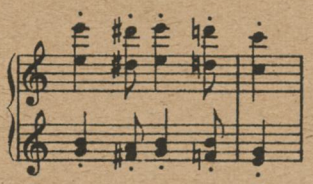
Plusieurs éditions portent, aux deux dernier temps:  pour cette raison que si Beethoven eut disposé d'un piano à 7 octaves, il n'eut pas manqué de terminer ainsi. Ce n'est pas absolument sûr.

(e) page 52.

Les plus anciennes éditions présentent le dernier ½ temps de cette mesure de la manière ci dessus. D'autres donnent:  d'autres, enfin: 

S'il était prouvé qu'il y eut là quelque erreur du manuscrit ou de la correction d'épreuves, cette dernière version semblerait plus naturelle.

(f) page 62.

Cette version est adoptée le plus souvent, mais on trouve aussi cette mesure harmonisée: 

(a) page 74.

SONATE IV

La version:  qu'on trouve parfois, et qui anticipe sur le frappé des parties intermédiaires des second temps, semble fautive.

SONATE VI

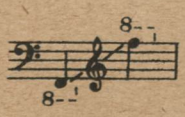
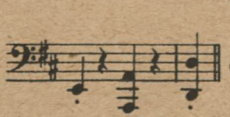
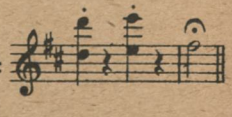
(a) page 104.

La plupart des textes exposent ce motif en notes égales:  mais à la reprise, ils se conforment au rythme: 

Il n'y a pas de raison pour ne pas adopter l'une ou l'autre de ces versions dans les deux cas: les triples croches de la fin du thème motivent l'adoption de la figure rythmique:  nous l'avons conservée telle qu'elle se présentait, dans quelques anciennes éditions, dès le début du morceau.

SONATE VII

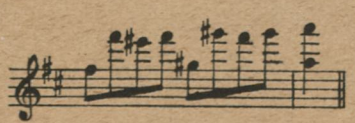
(a, b, c) page 117.

L'étendue du piano de la 1re époque de Beethoven:  ne comprenait ni ce contre-mi grave ni le contre-fa ♯ aigu qu'on trouve quelques mesures plus loin; la version originale de ces deux passages est ainsi:  et: 

Pourtant il devint d'usage, dès que l'étendue de l'instrument le permit de suppléer aux lacunes, souvent évidentes, de certaines doublures d'octave par l'édition gravée.

Dans certains cas, ces modifications paraissent pleinement justifiées, dans d'autres non. Leur plus grave inconvénient est de prêter à des interprétations différentes des intentions possibles du compositeur. C'est ainsi qu'à la mesure marquée *(b)* certaines versions font commencer les octaves de la basse au premier temps; il n'y a pas, en ce cas, de raison pour ne pas écrire la basse en octaves depuis le début du thème. Mais personne ne peut assurer que l'auteur l'eut écrite ainsi, même disposant d'un piano de 7 octaves ½.

(d) page 119.

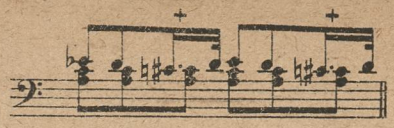
La plupart des éditions substituent à cette version originale, ou lui adjoignent, la continuation naturelle de ce trait:  qu'il est vraisemblable que Beethoven eut écrite pour un instrument plus étendu que ceux alors en usage.

(e) page 123.

Même observation que précédemment.

(f) page 126.

On trouve dans plusieurs textes soigneusement revus cette variante:



(g) page 127.



Il est possible que cette "dureté", de style assez beethovenien, ait été "corrigée" par quelque éditeur timide et que la correction, devenue *traditionnelle*, ait pris la place de la version originale... Le lecteur pourra choisir.

SONATE VIII

(a) page 154.

On trouve aussi, dans plusieurs versions, trois *f* sur ce dernier accord.

SONATE IX

(a, b) page 164.

On lit parfois un *p* au premier temps de cette mesure. L'authenticité de cette nuance, d'un effet assez, maniéré, peut sembler douteuse.

SONATE X

(a) page 179.

Ce *cresc.* n'est pas donné par tous les textes. On peut le négliger.

(b) page 179.

La répétition du *pp* se trouve le plus souvent au troisième temps de la mesure précédente. Placé comme dans le texte soumis à notre révision, il nous semble faire plus intentionnellement ressortir le *ff* final.

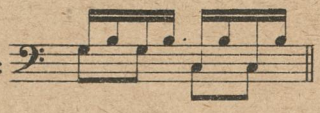
SONATE XI

(a) page 190.

Cette nuance *p* suivie d'un decrescendo, après lequel le *p* reparait, est authentique: elle n'en semble pas moins contredire au sens de la progression; peut être est-ce une erreur dont il est permis de ne pas tenir compte.

(b) page 201.

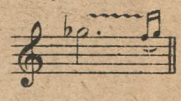
Dans plusieurs bons textes cette basse est ainsi simplifiée:



SONATE XIII

(a) page 232.

Bien qu'elle ne soit pas indiquée, la résolution de ce trille, (qui doit commencer par la note principale) ne peut être que:



SONATE XIV

(a) page 253.

Dans les éditions récentes on trouve, sur la première croche de cette mesure, à la basse, un *fp* qui porte un certain caractère d'authenticité.

SONATE XV

(a) page 263.

La place des nuances, dans ce passage, diffère sensiblement selon les textes. Les uns indiquent un *p* quatre mesures avant celle ou se place le *diminuendo* ci dessus et ce diminuendo n'y apparait point. D'autres continuent les *sf* des 1er et 2d temps pendant neuf mesures encore.

Nous croyons devoir maintenir l'indication de notre texte que justifie le *crescendo* suivant.

SONATES

DE

BEETHOVEN

1er VOLUME

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Allegro — Pages 2

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Allegro vivace — 18

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FIN DU 1er VOLUME

Note des Editeurs

Dans la présente édition, l'indication de mesure **C** a été remplacée par $\frac{4}{4}$ et ¢ par $\frac{2}{2}$ pour éviter toute erreur d'interprétation. Cette édition comporte des doigtés d'indication que l'exécutant pourra modifier suivant ses aptitudes.

D.& F. 9327

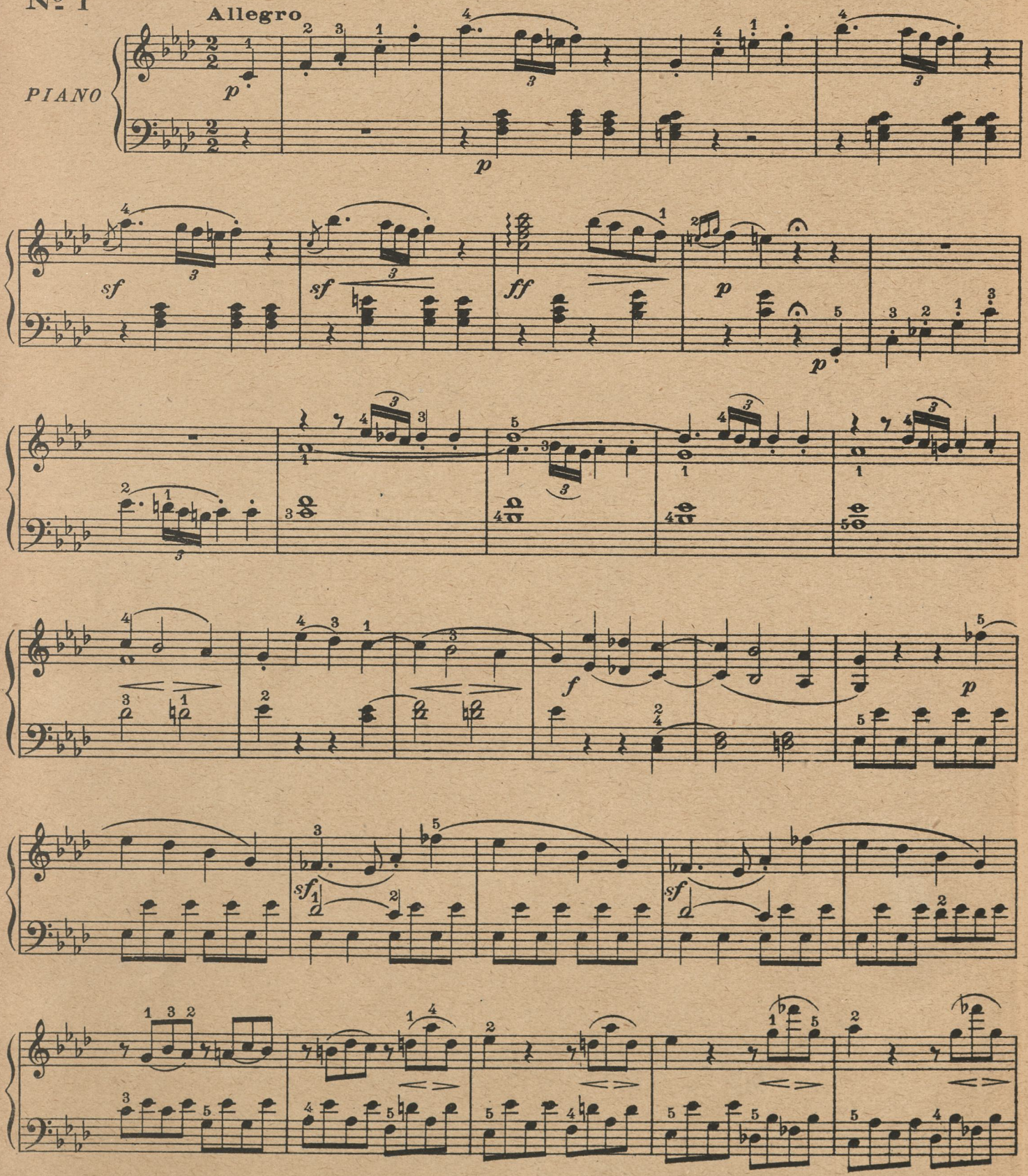
SONATE

à Joseph Haydn

BEETHOVEN

Op. 2-N° 1.

N° 1



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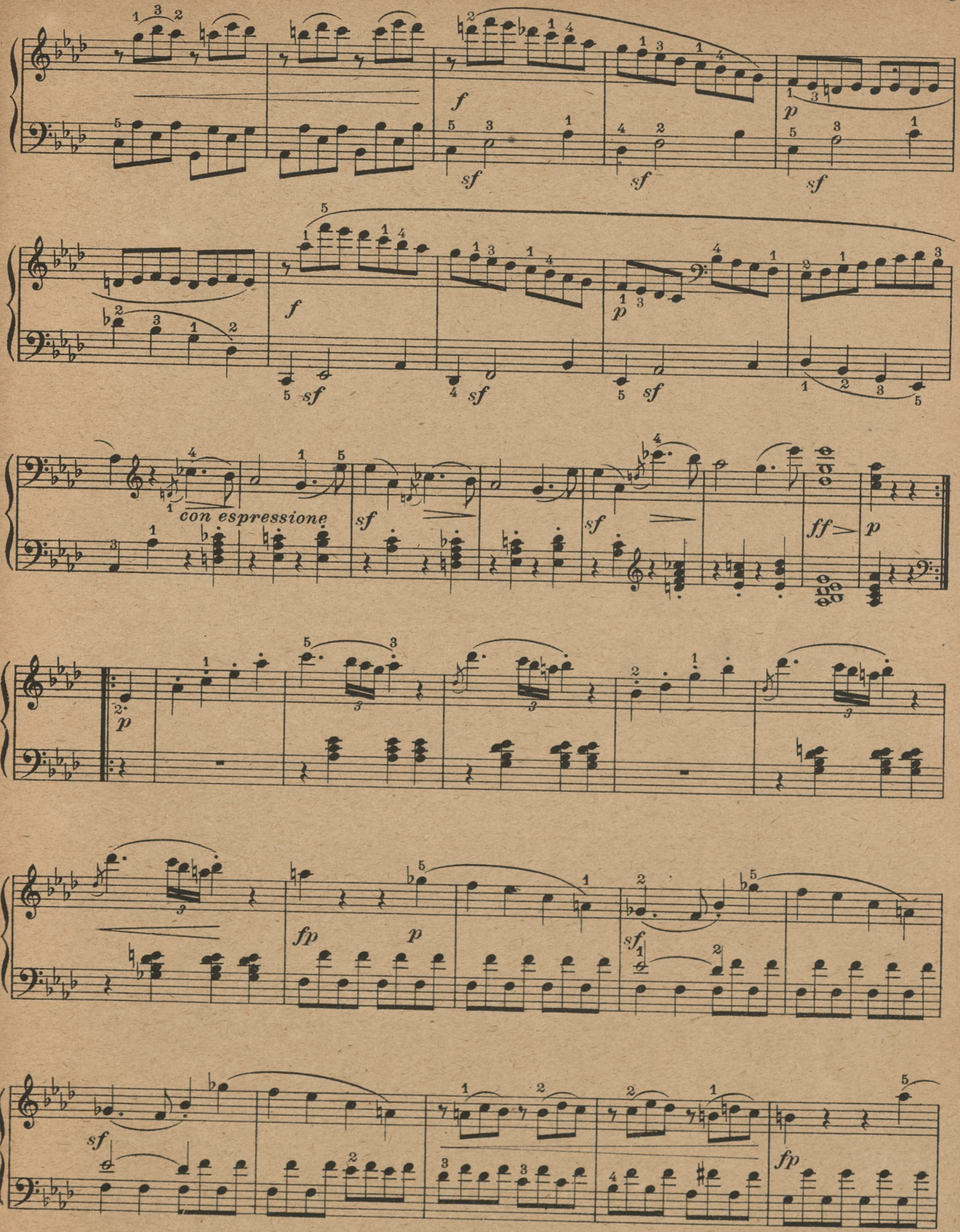
D. & F. 9327

Paris, 4 Place de la Madeleine.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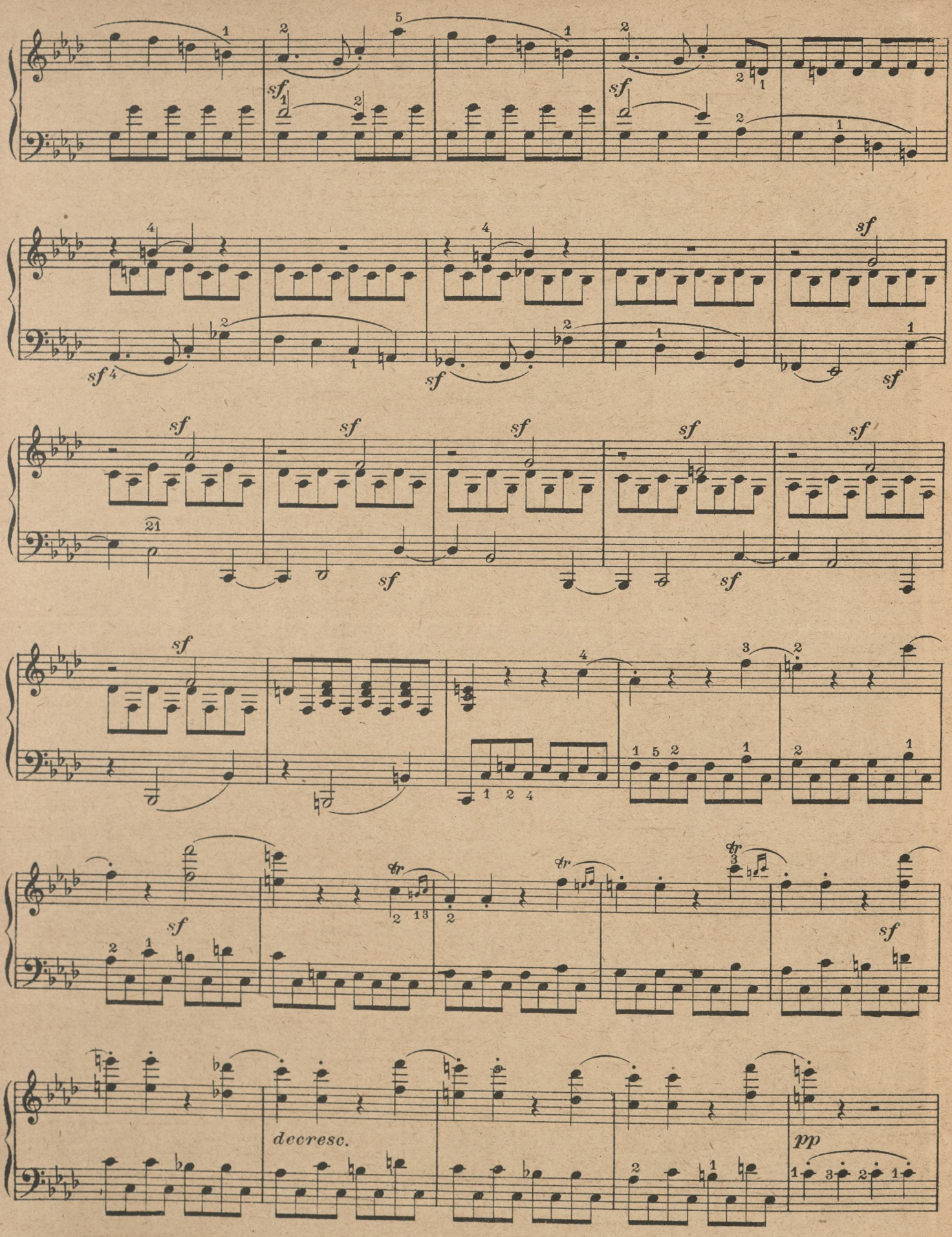
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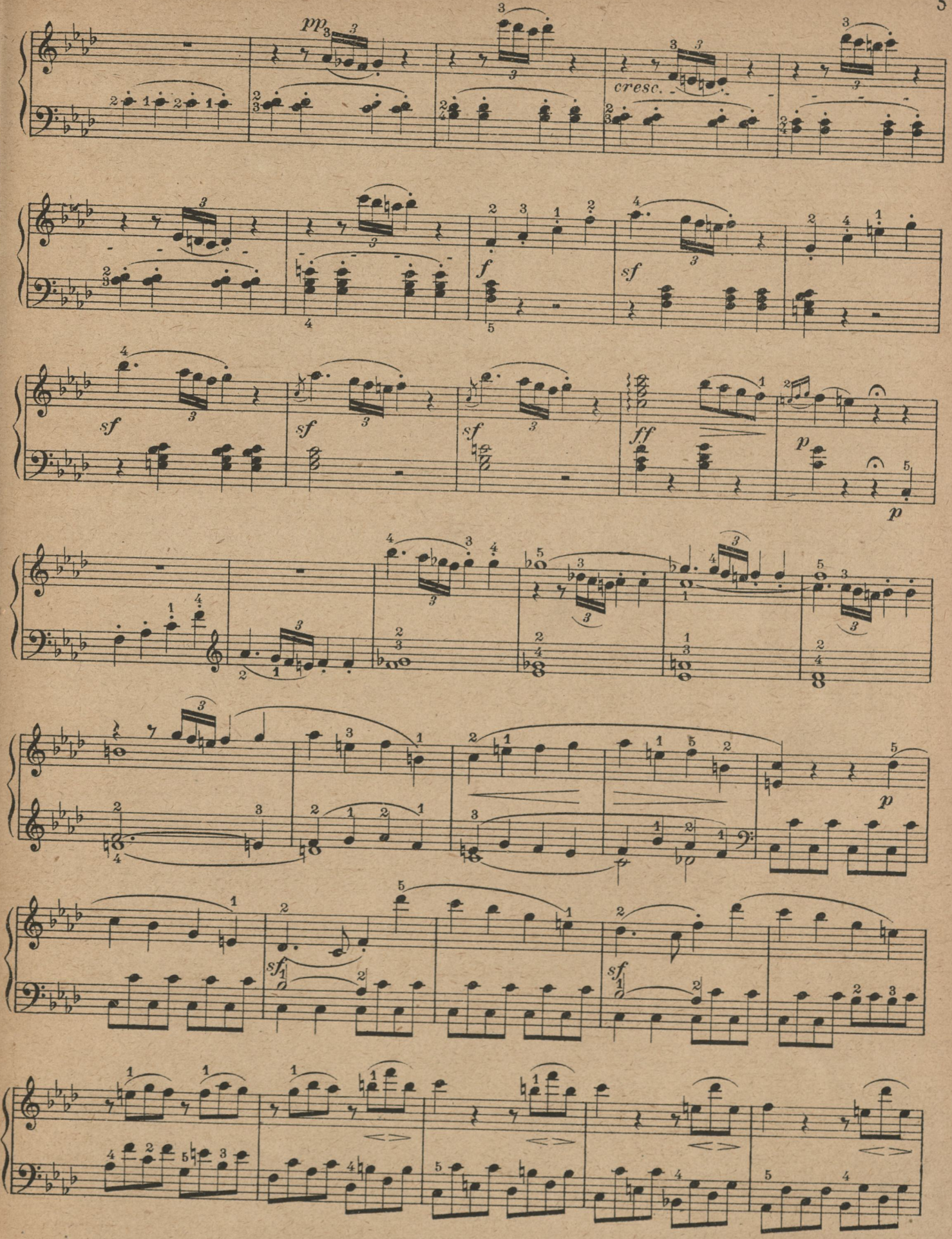
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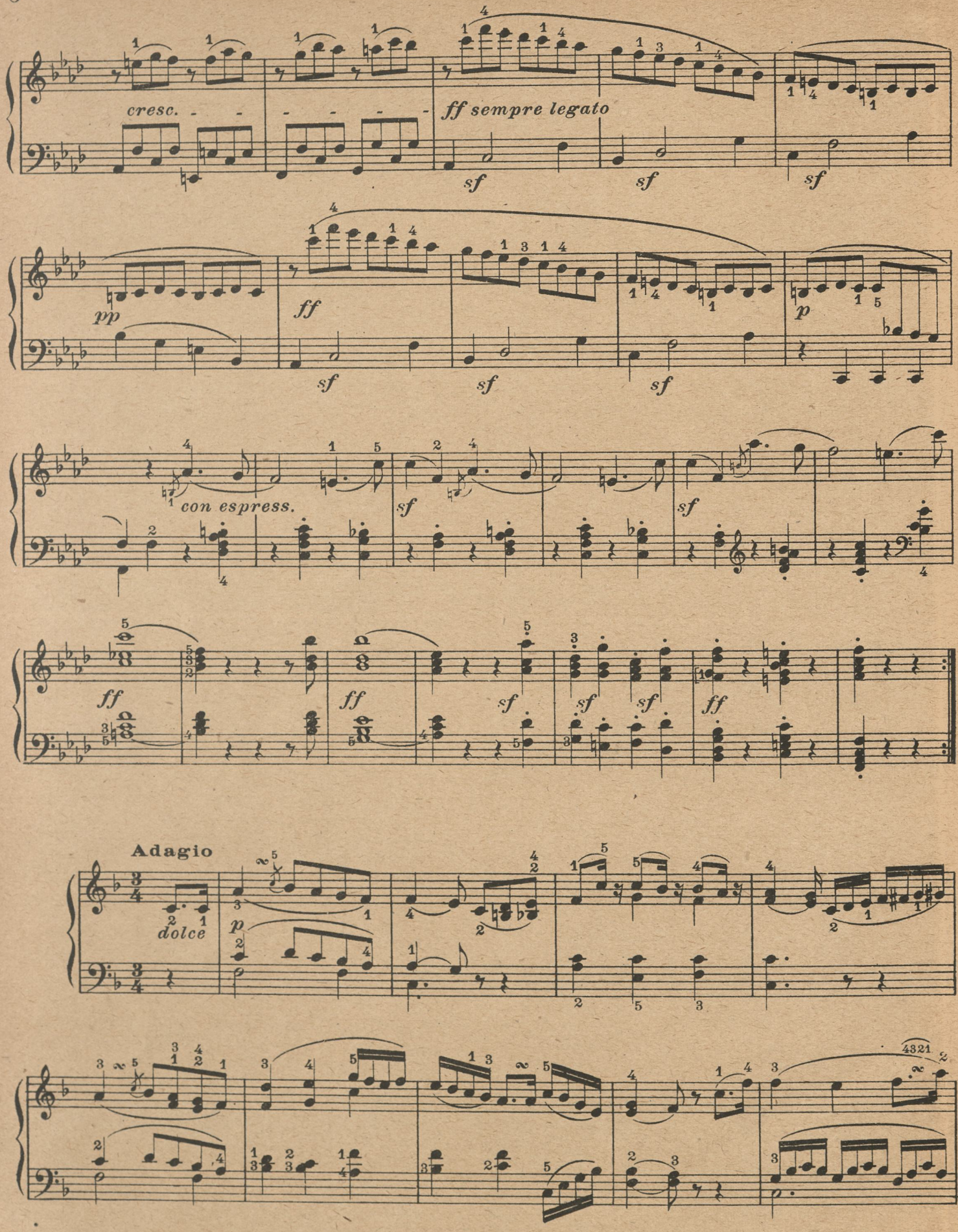
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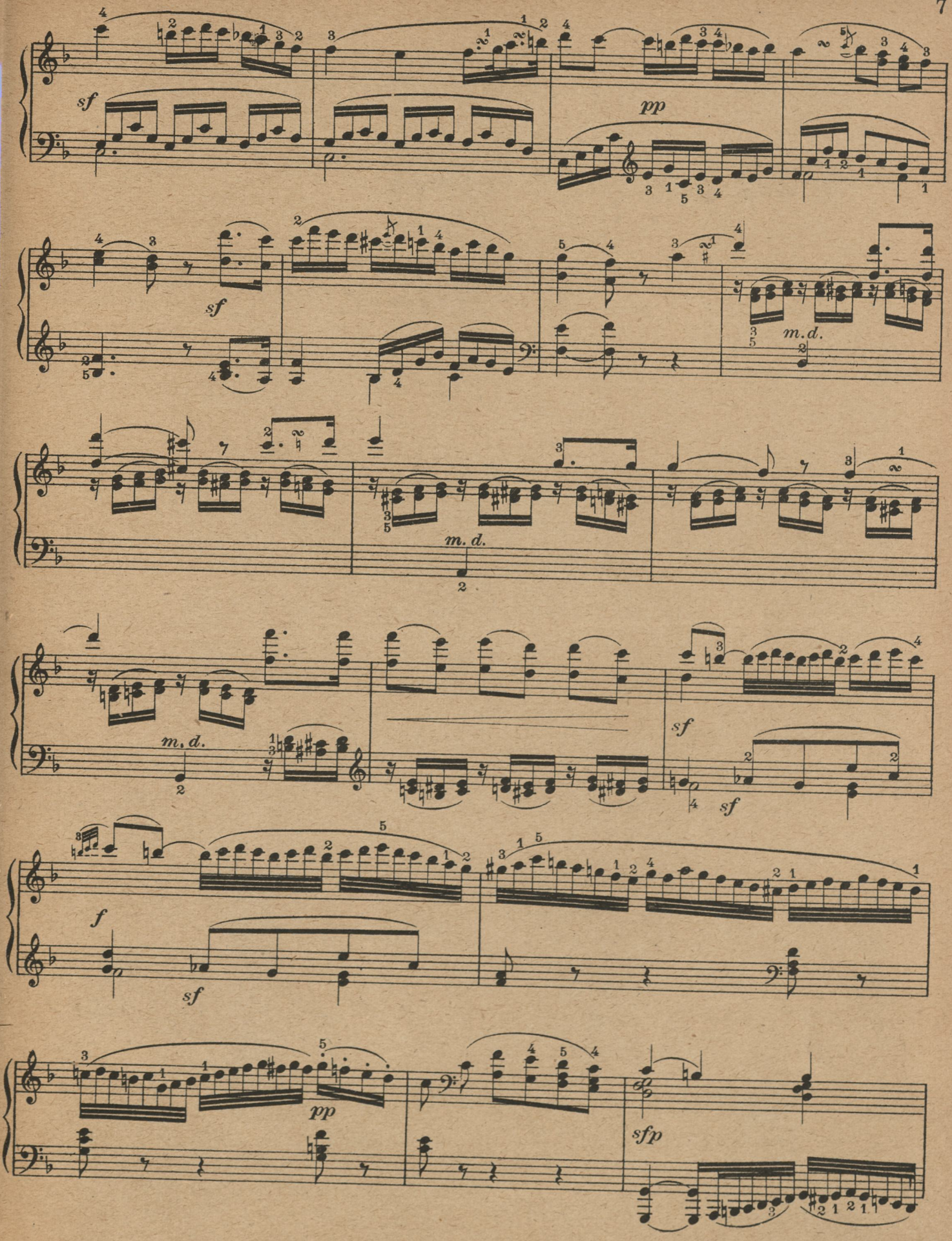
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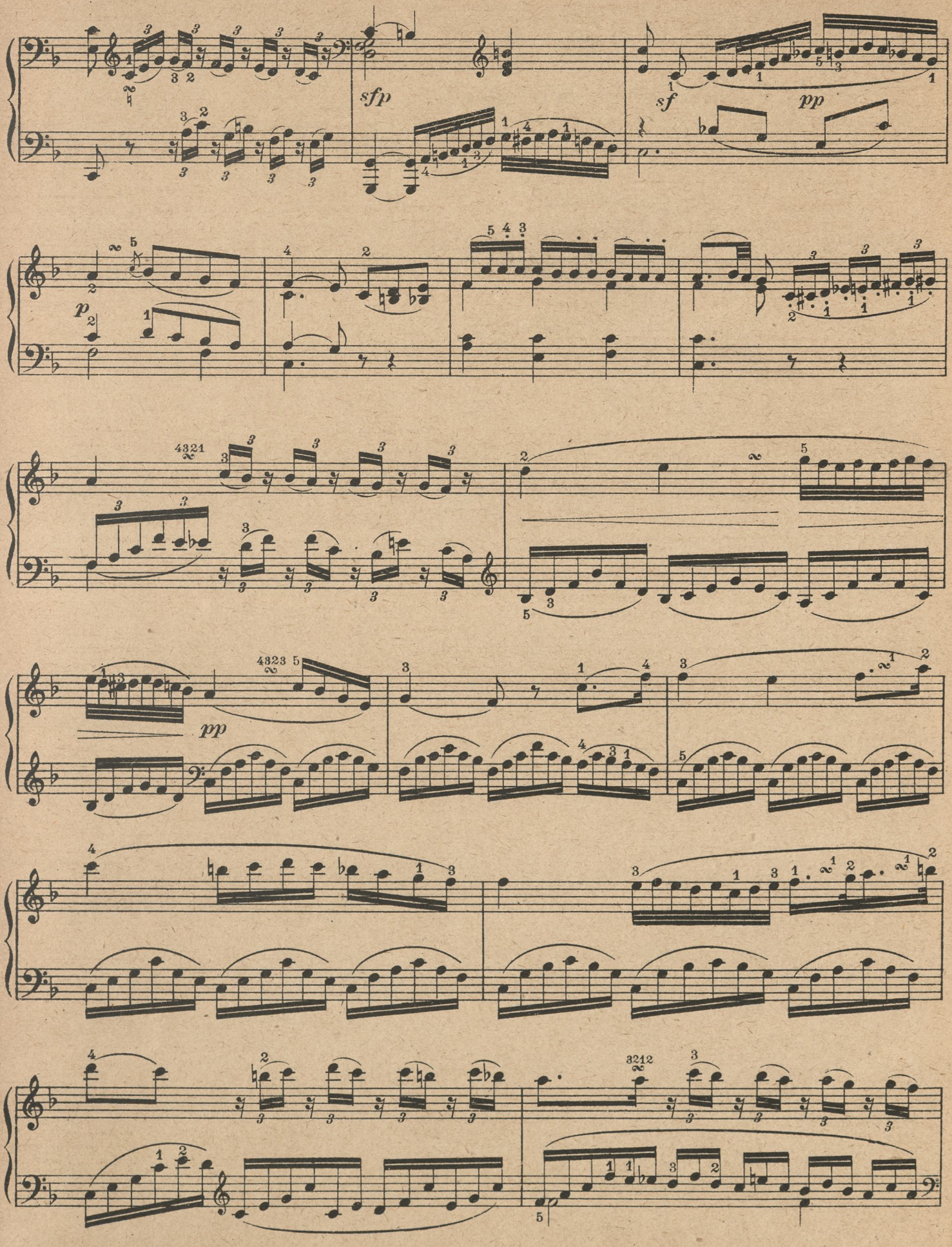
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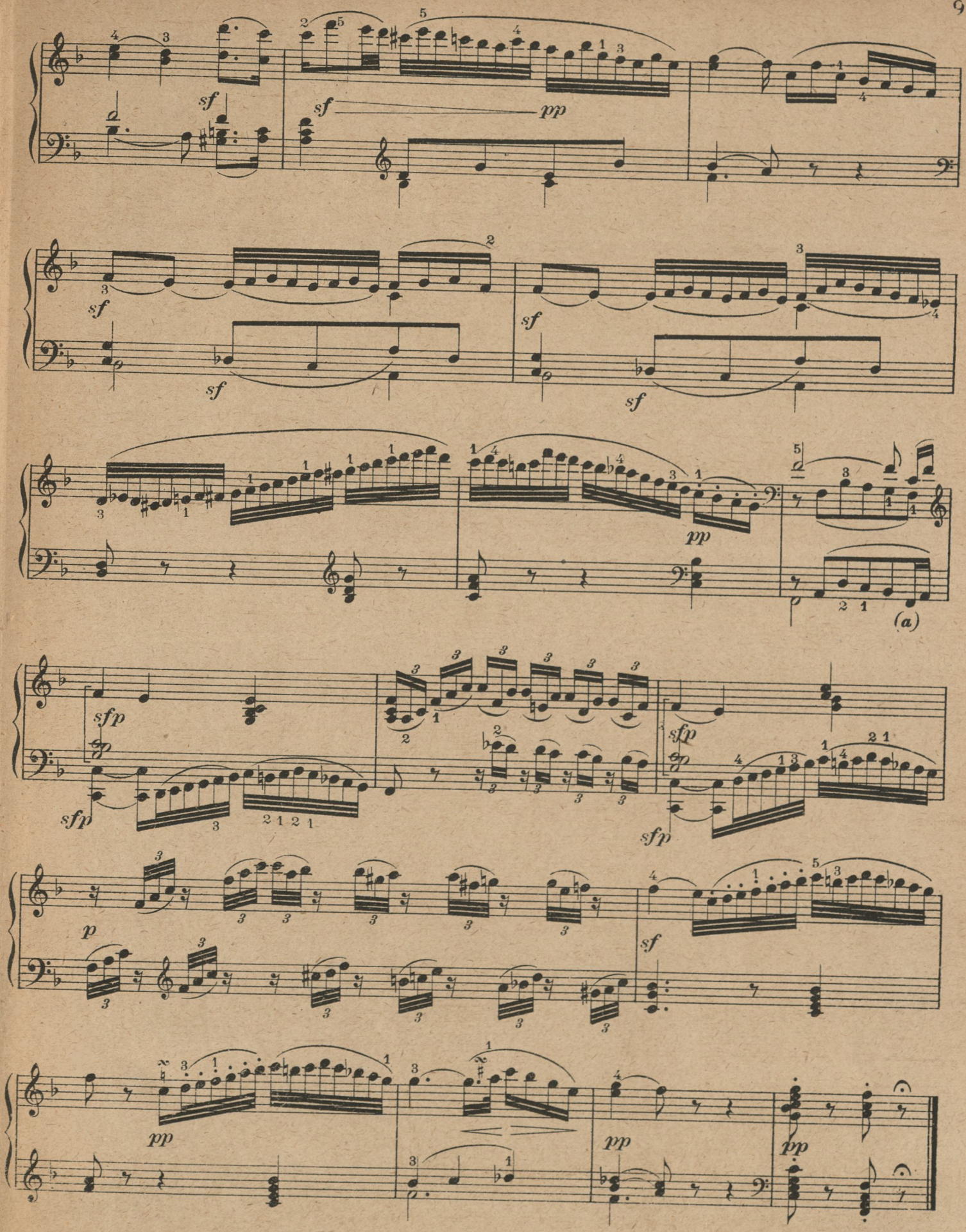
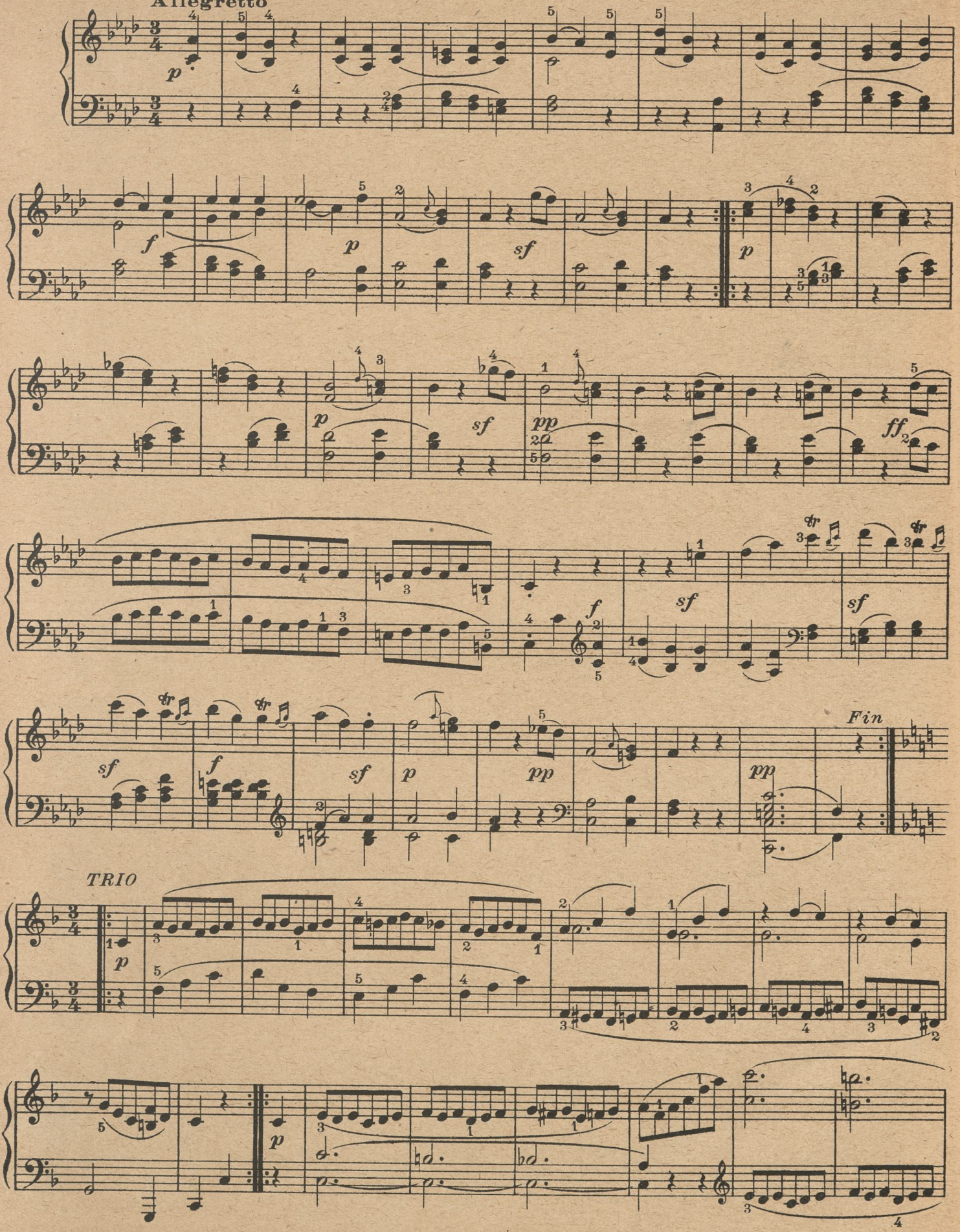
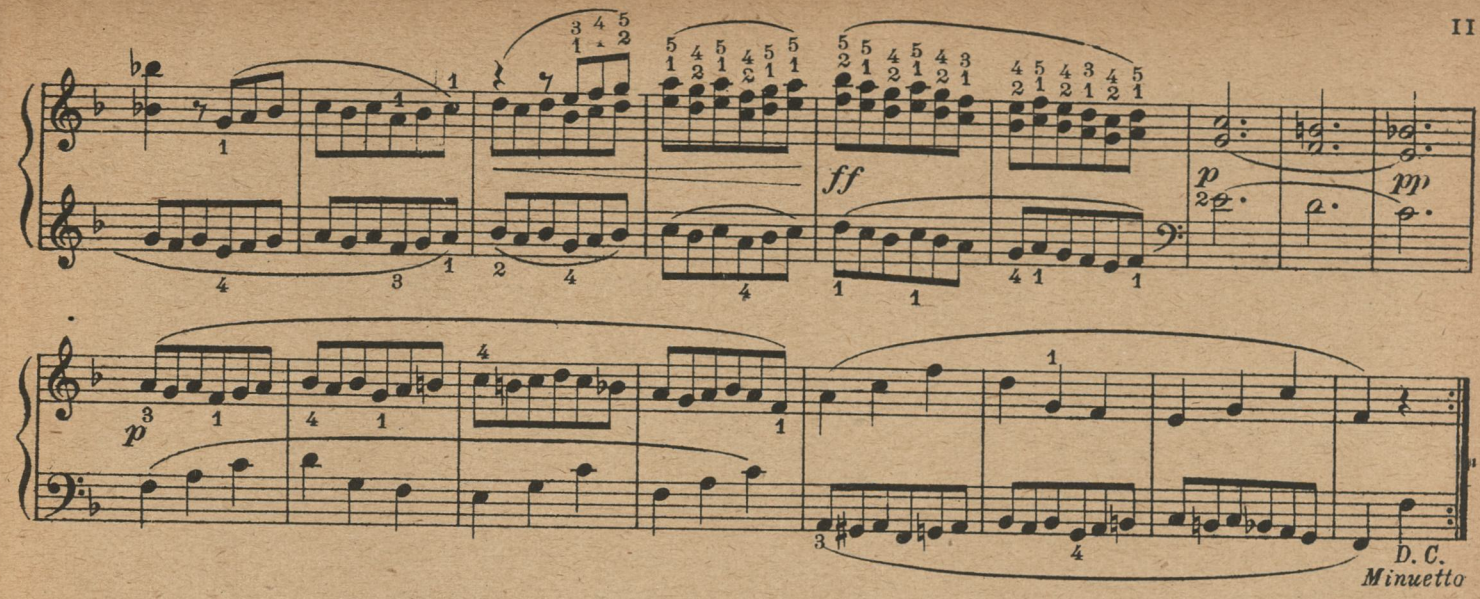


(a) Voir notes critiques, Sonate I.

MINUETTO

Allegretto





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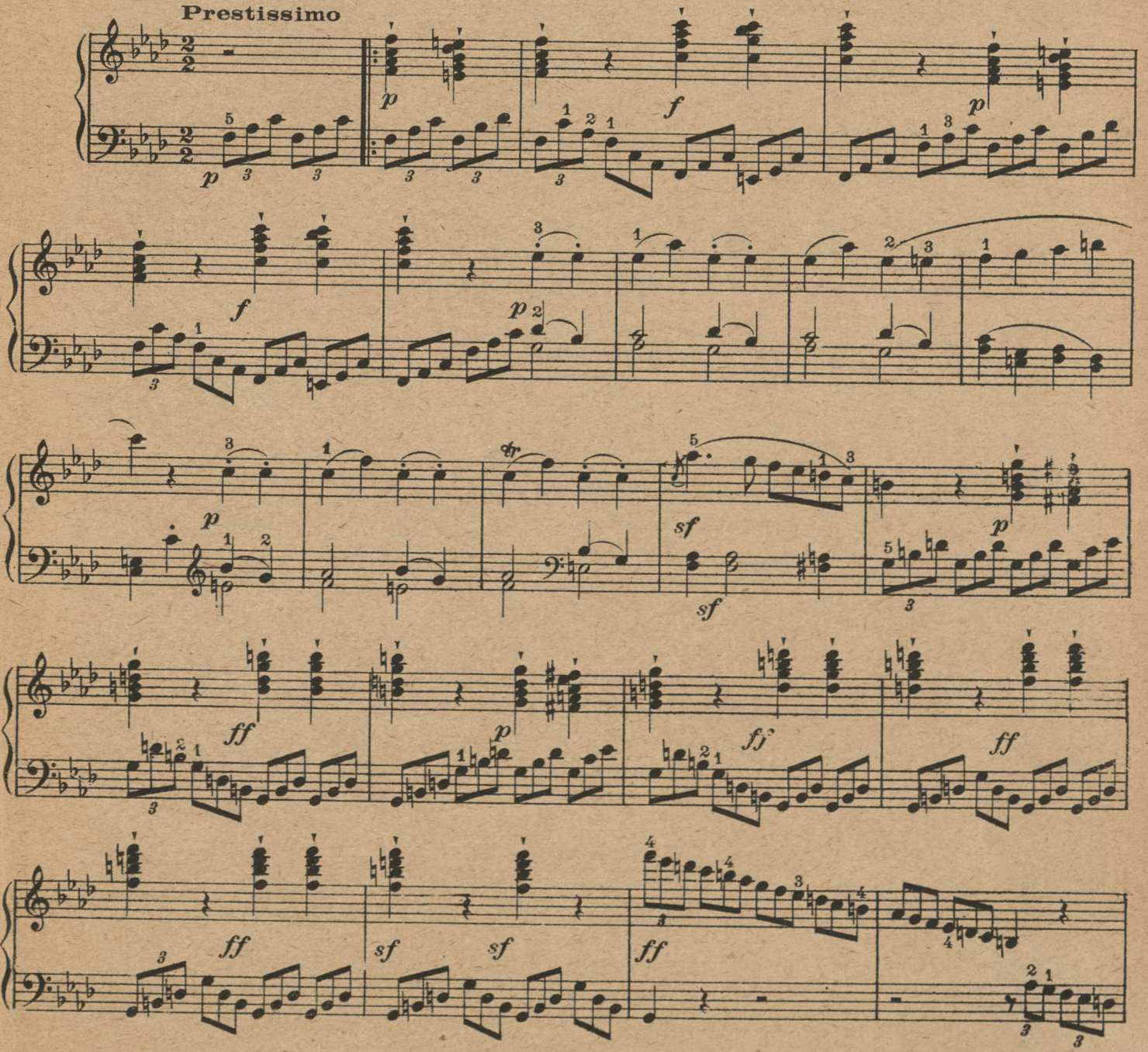

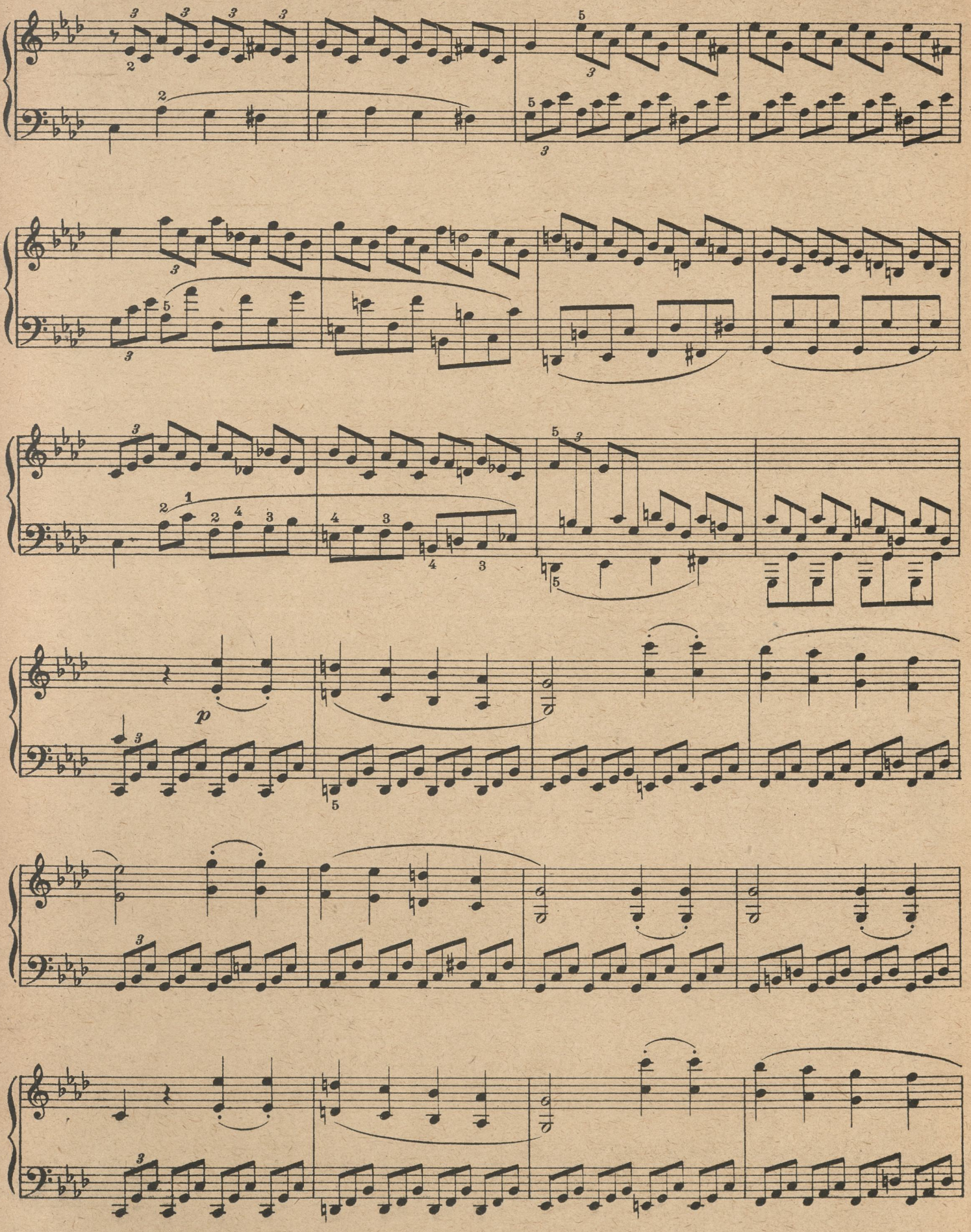
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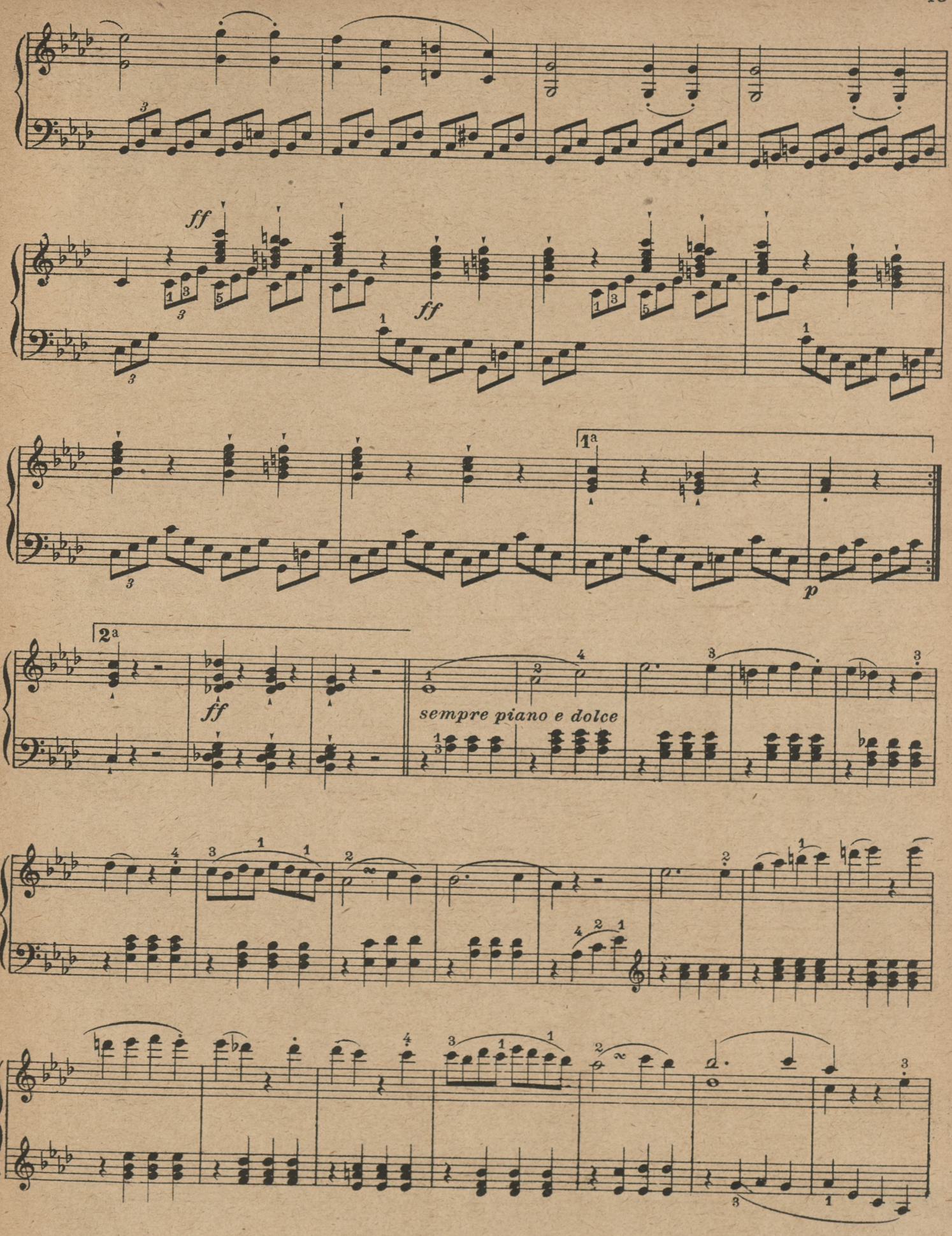
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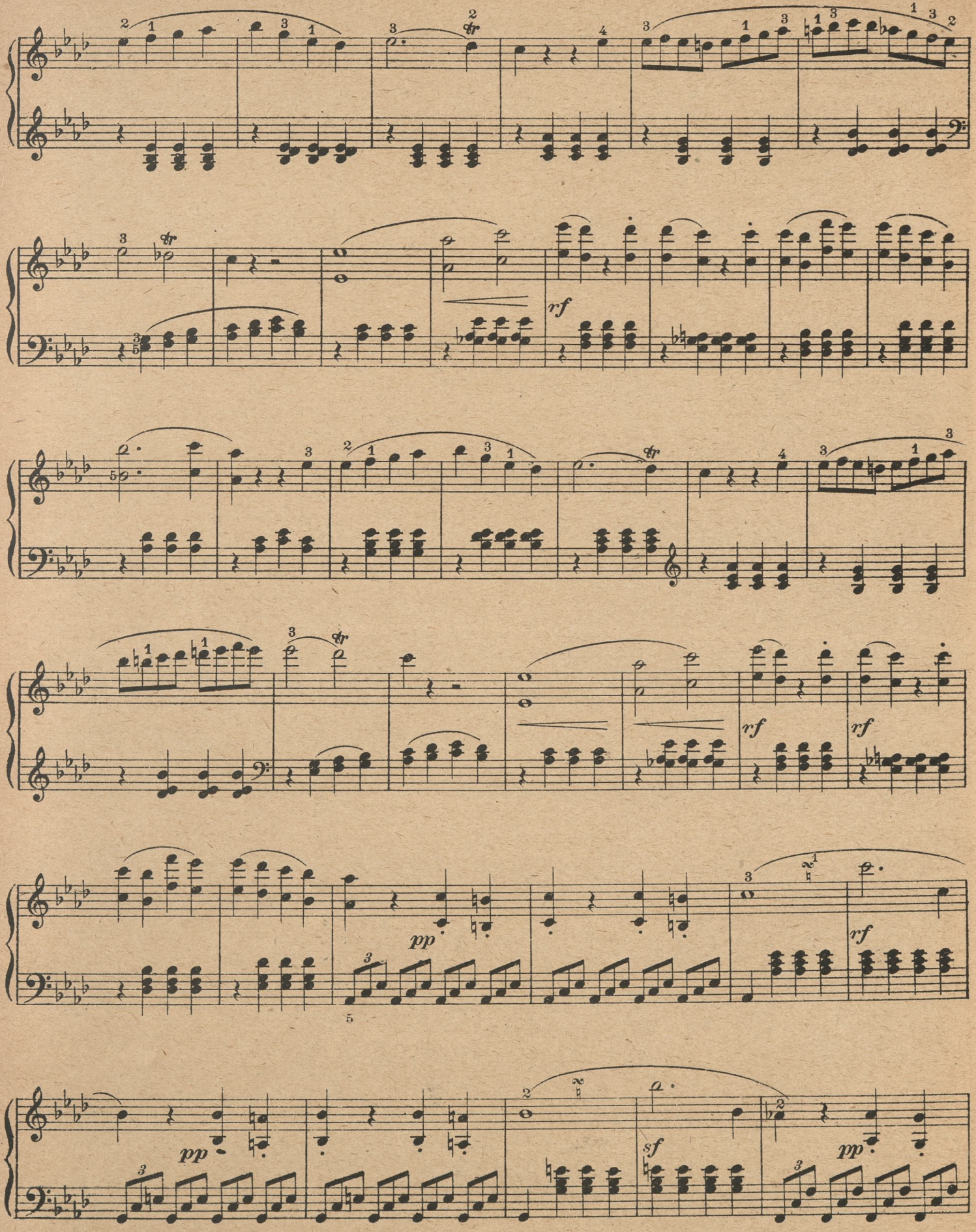
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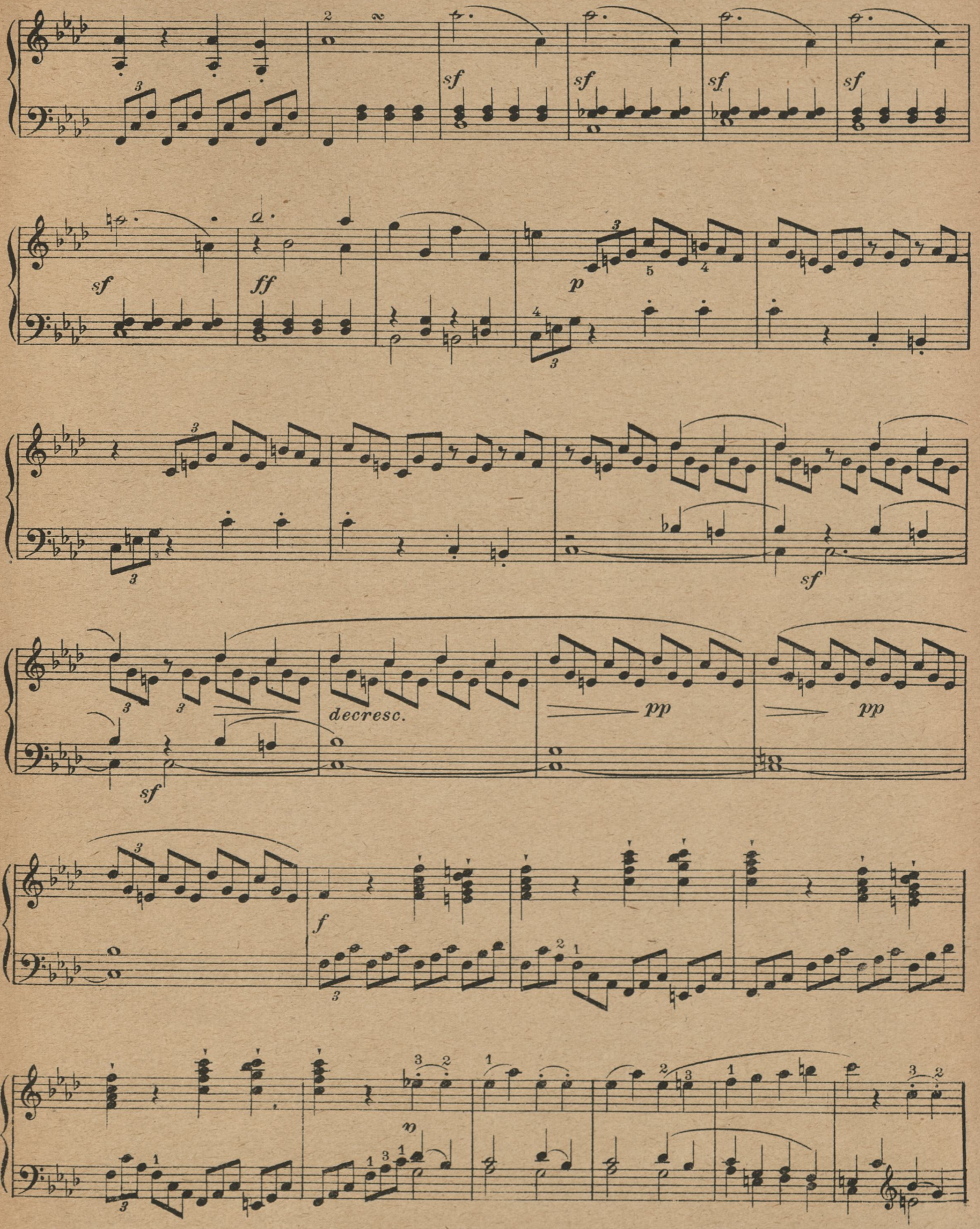
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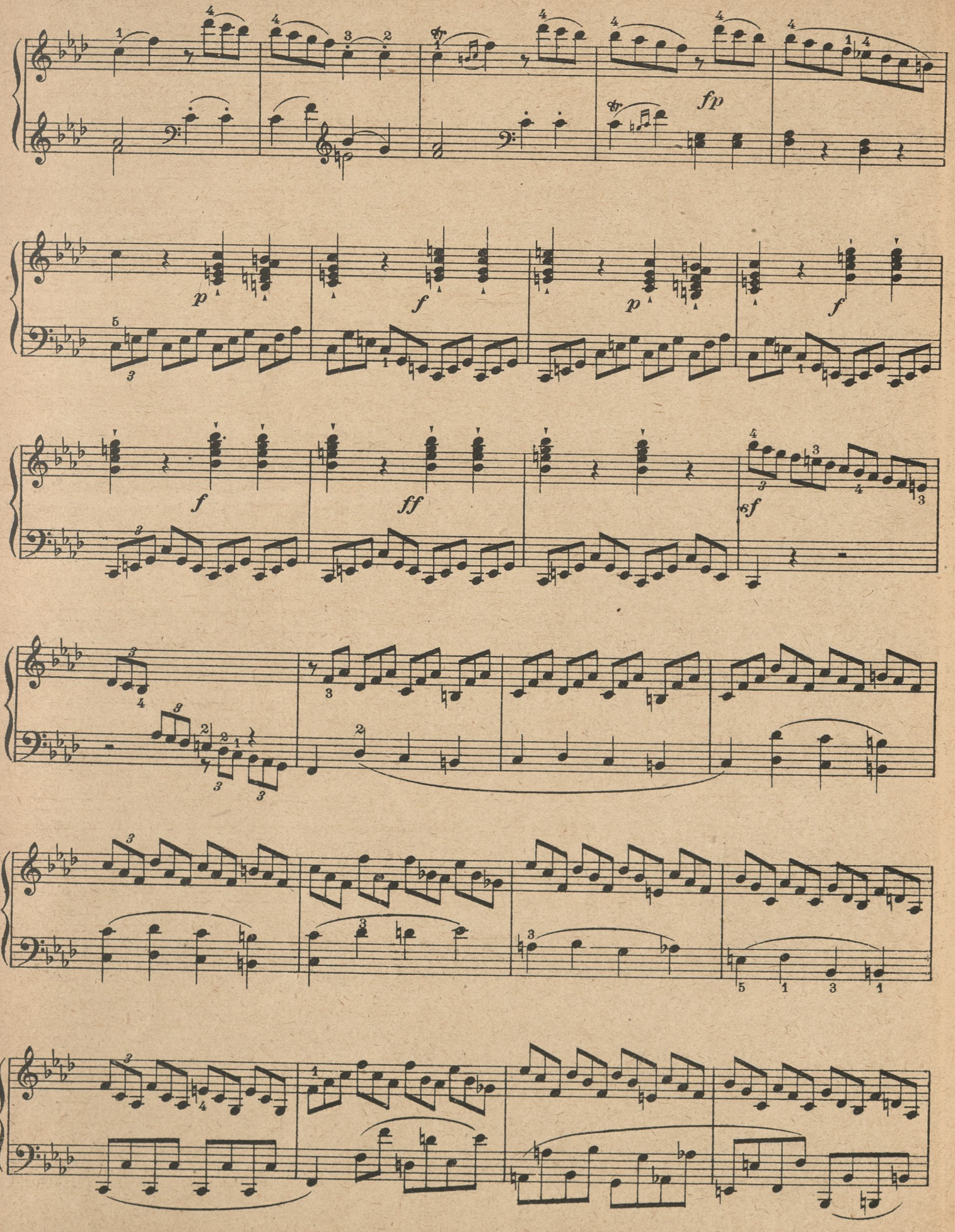
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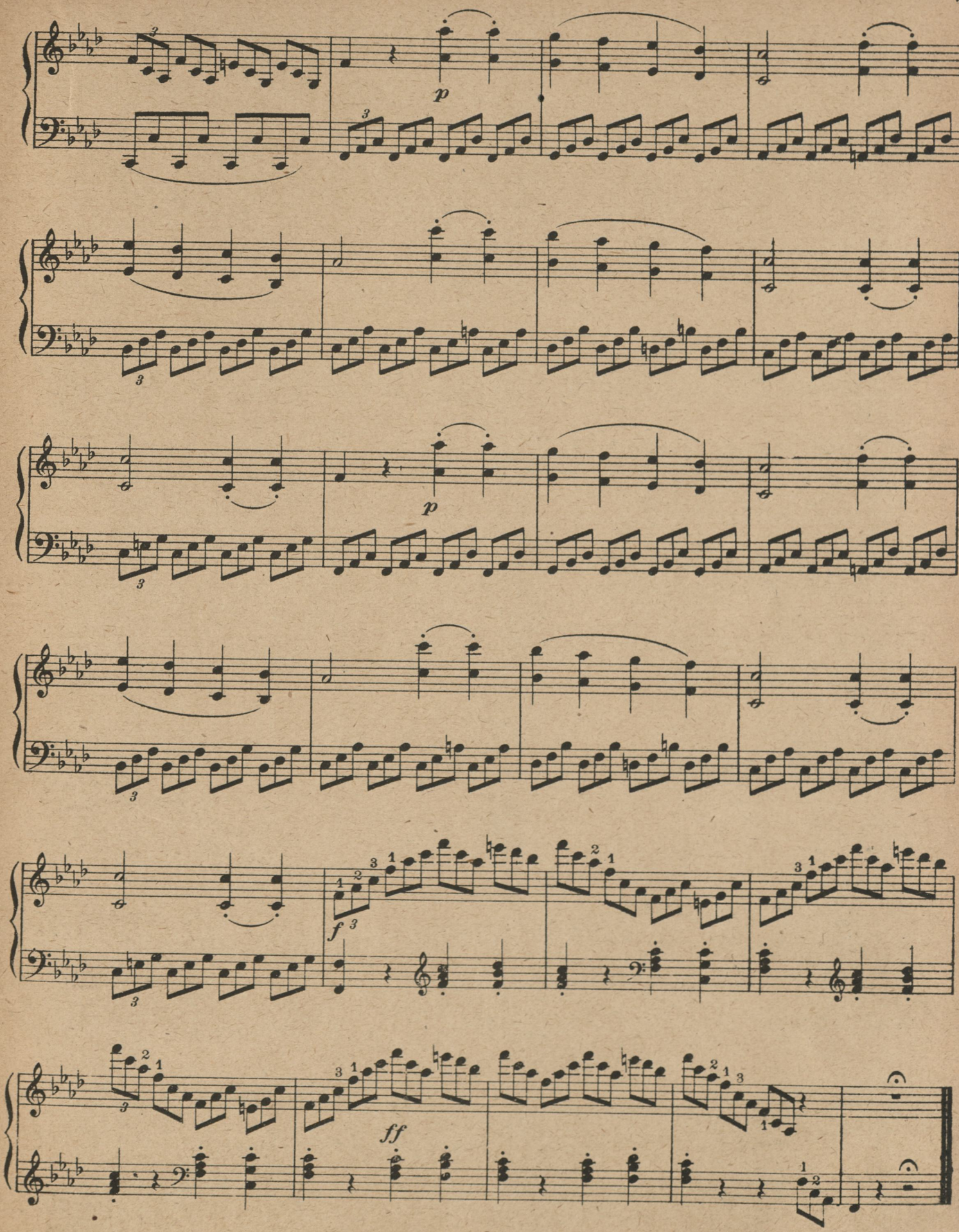
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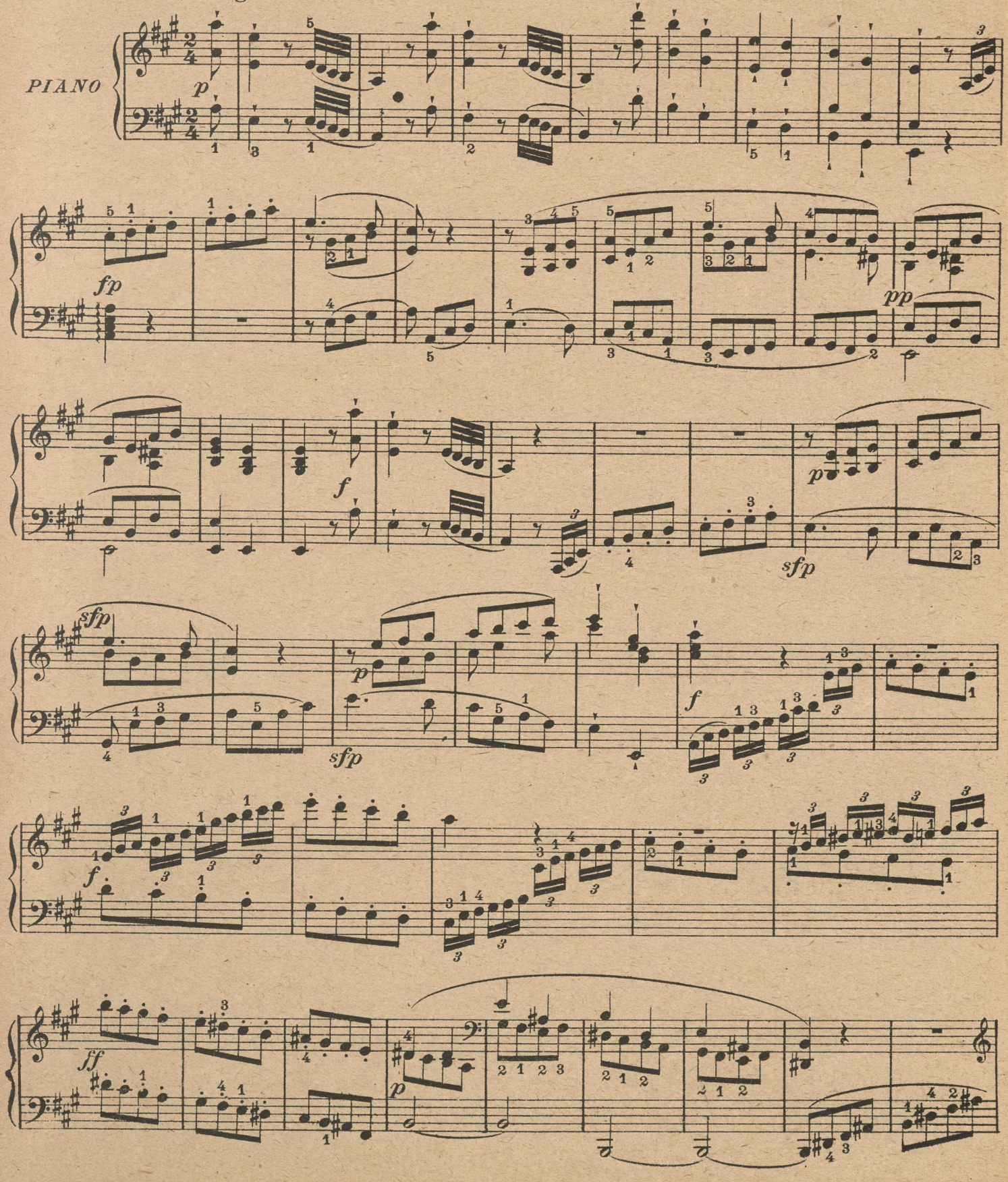
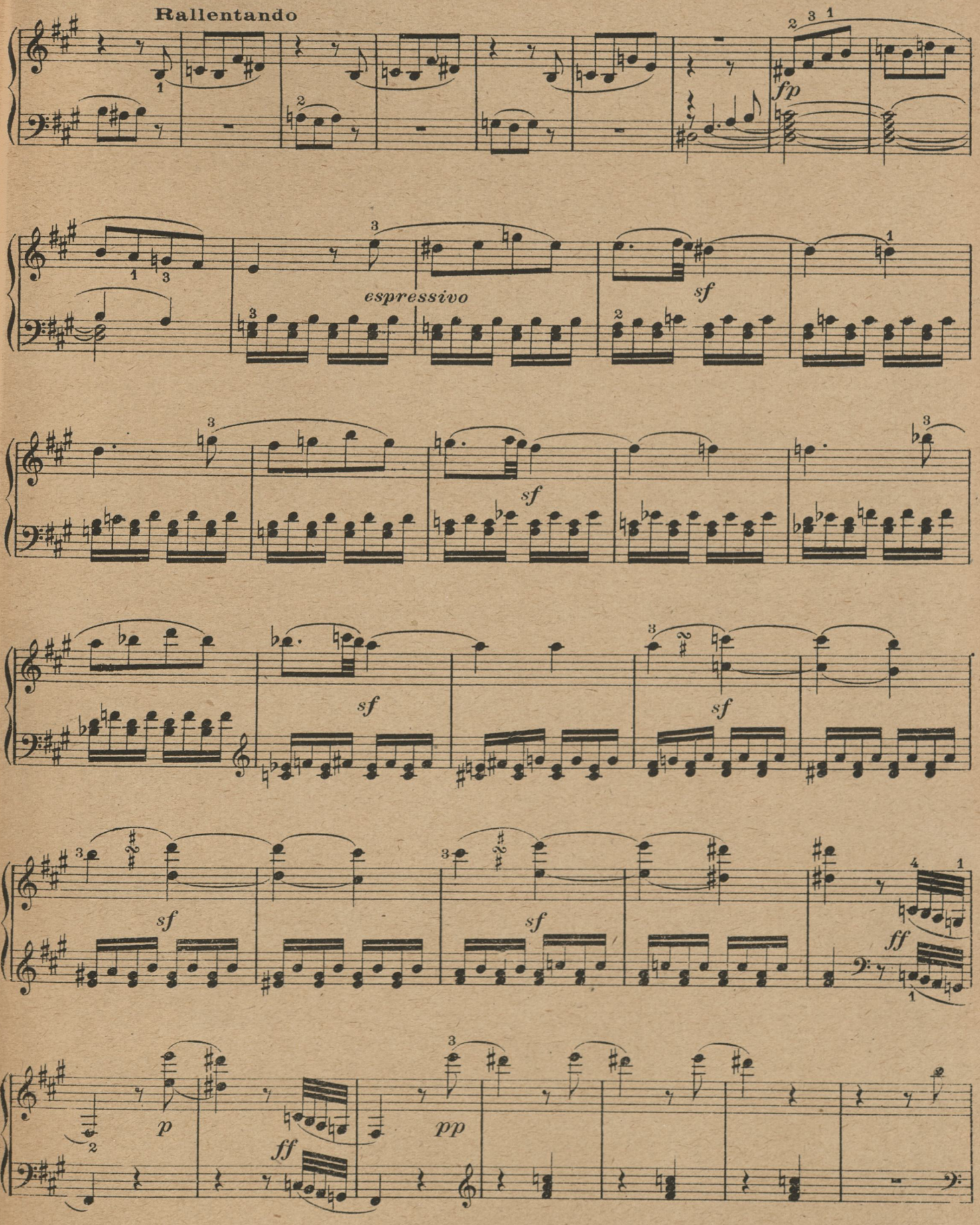
SONATE

à Joseph Haydn

Op. 2. Nº 2.

Nº 2 Allegro vivace

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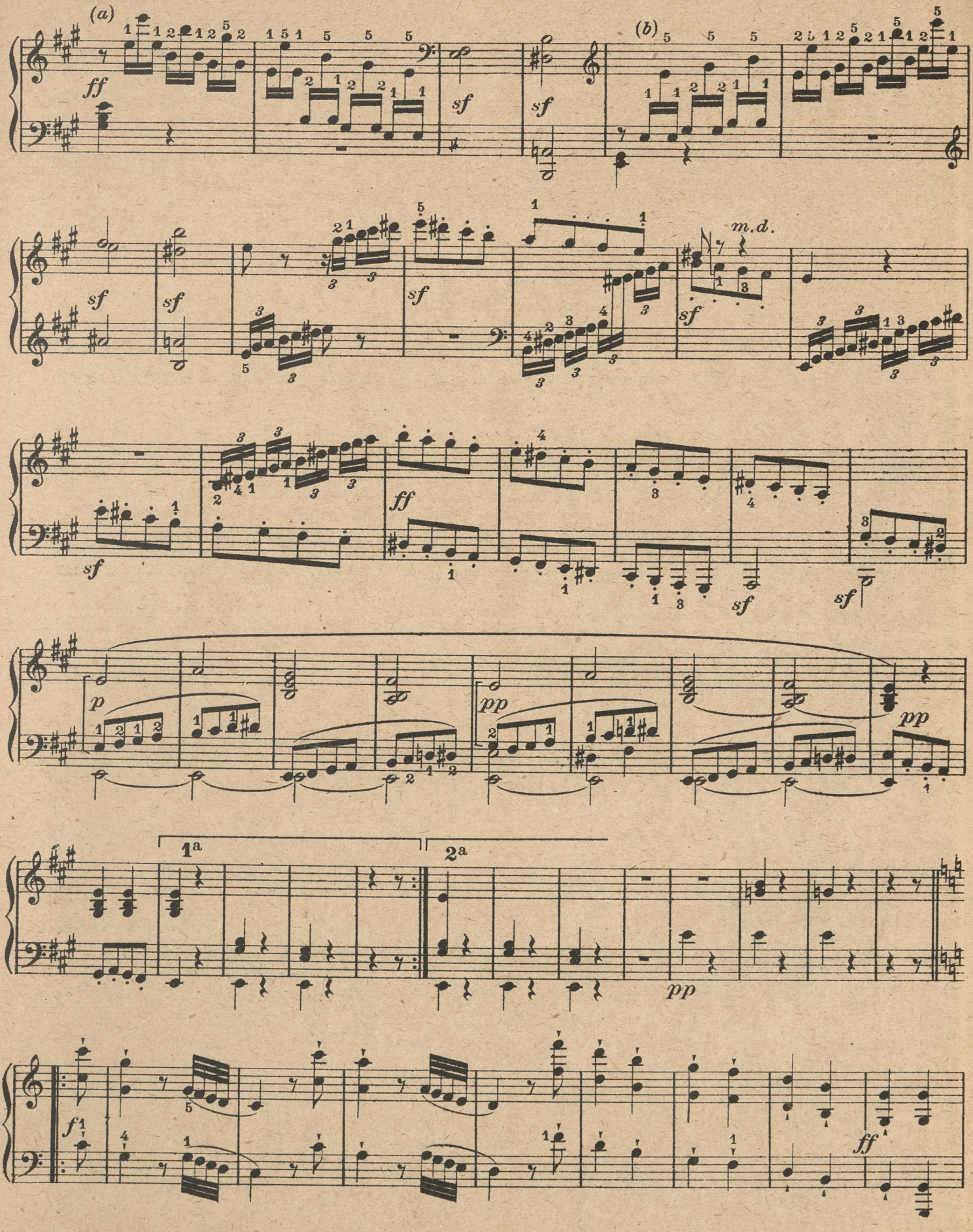

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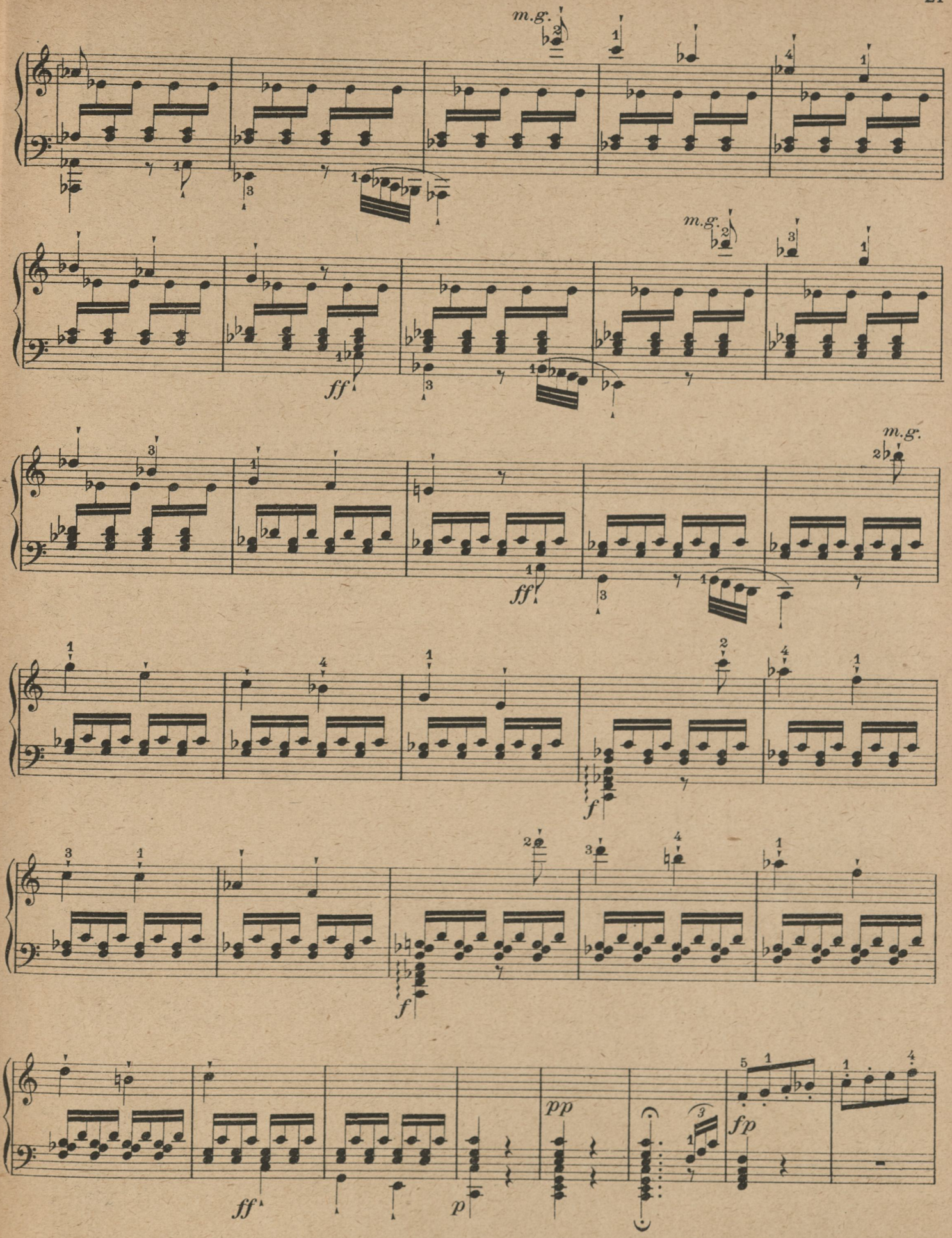
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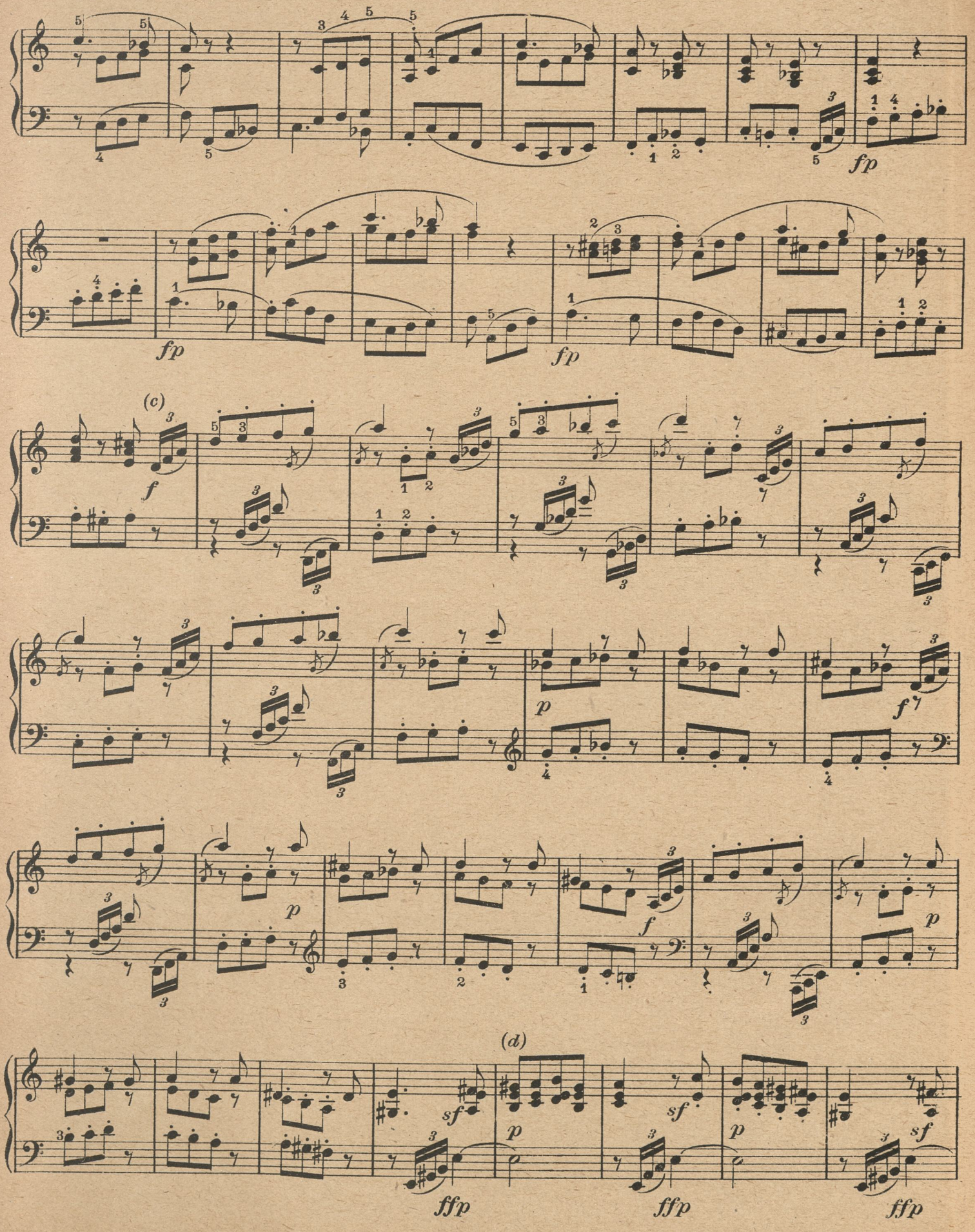

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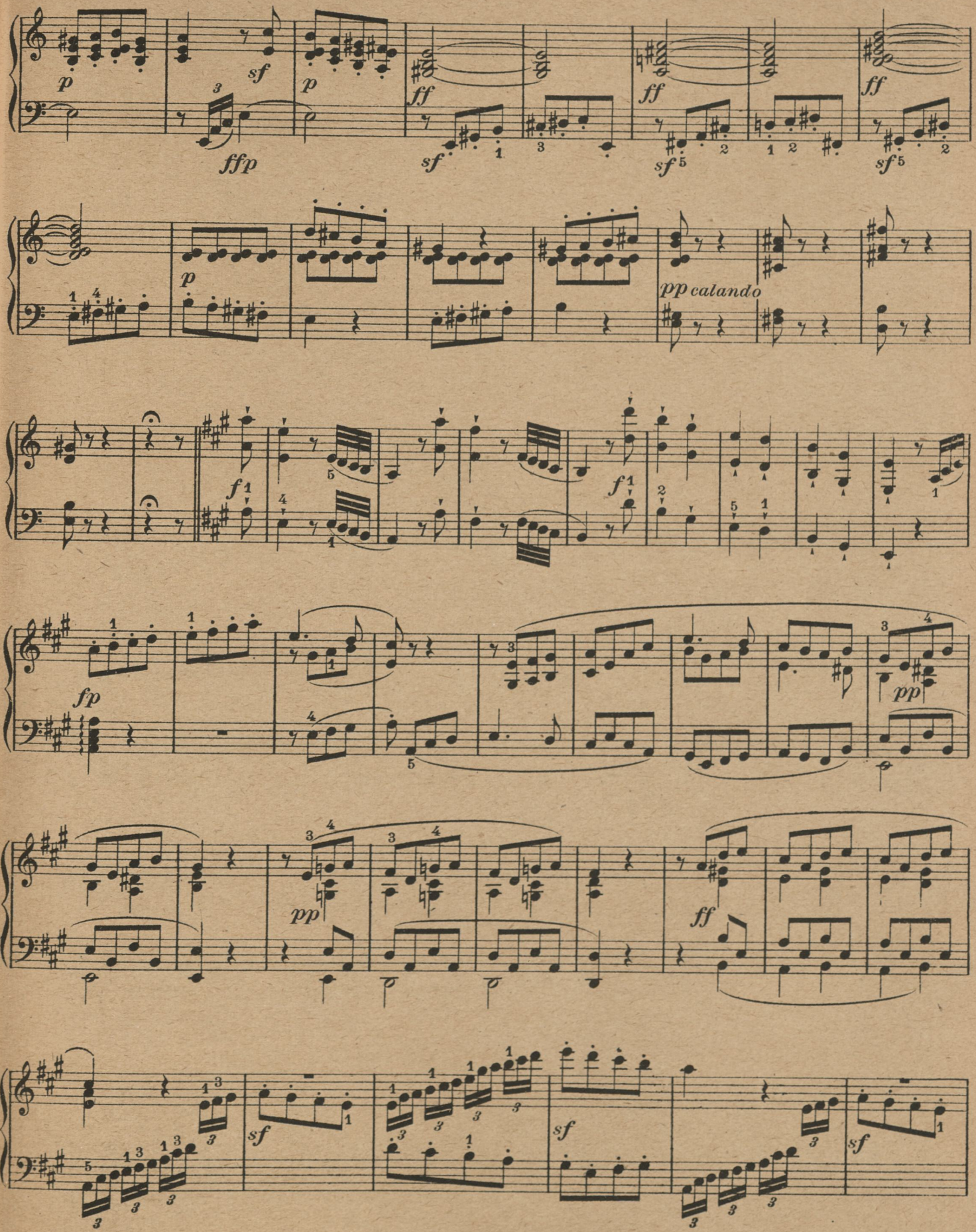
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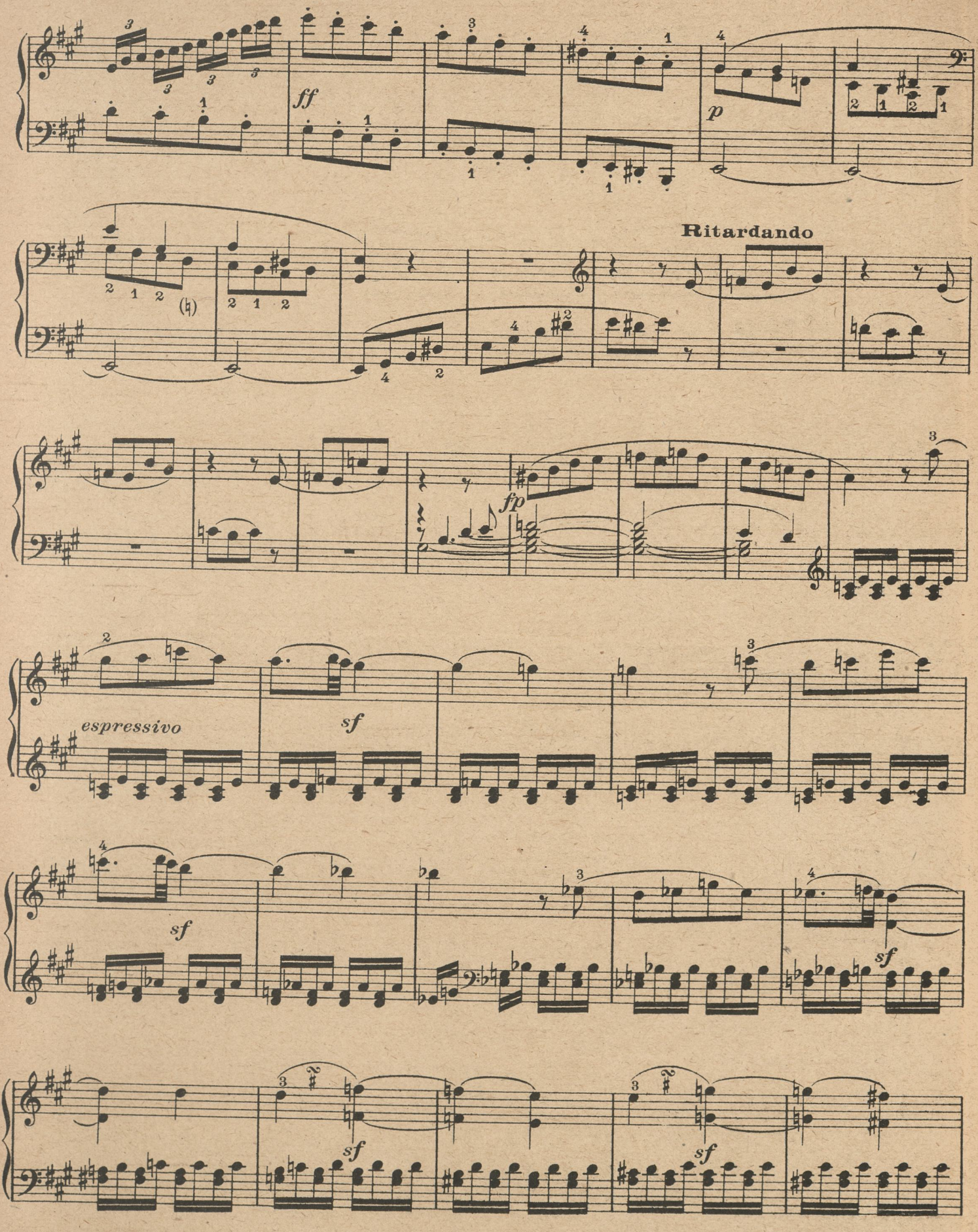
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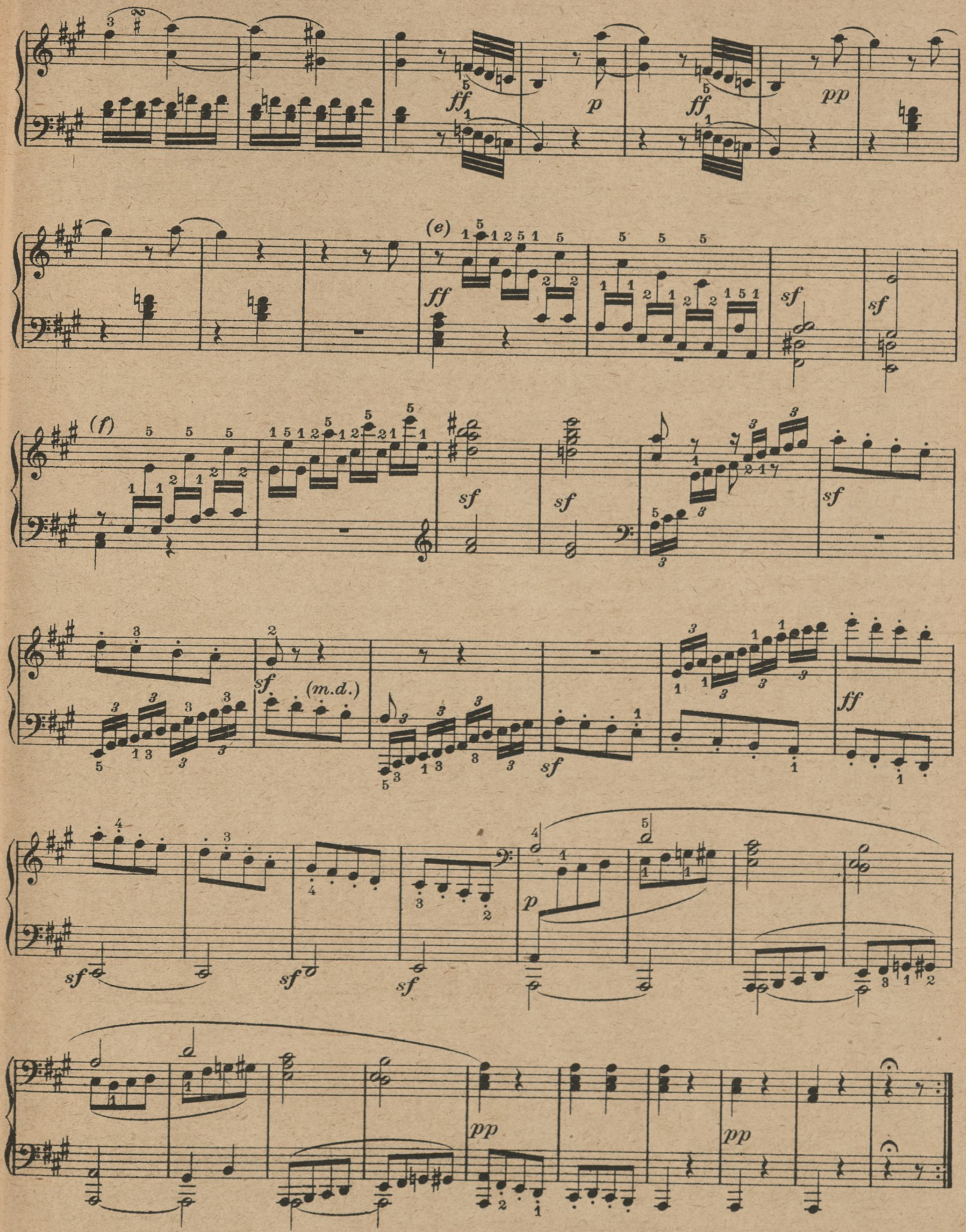

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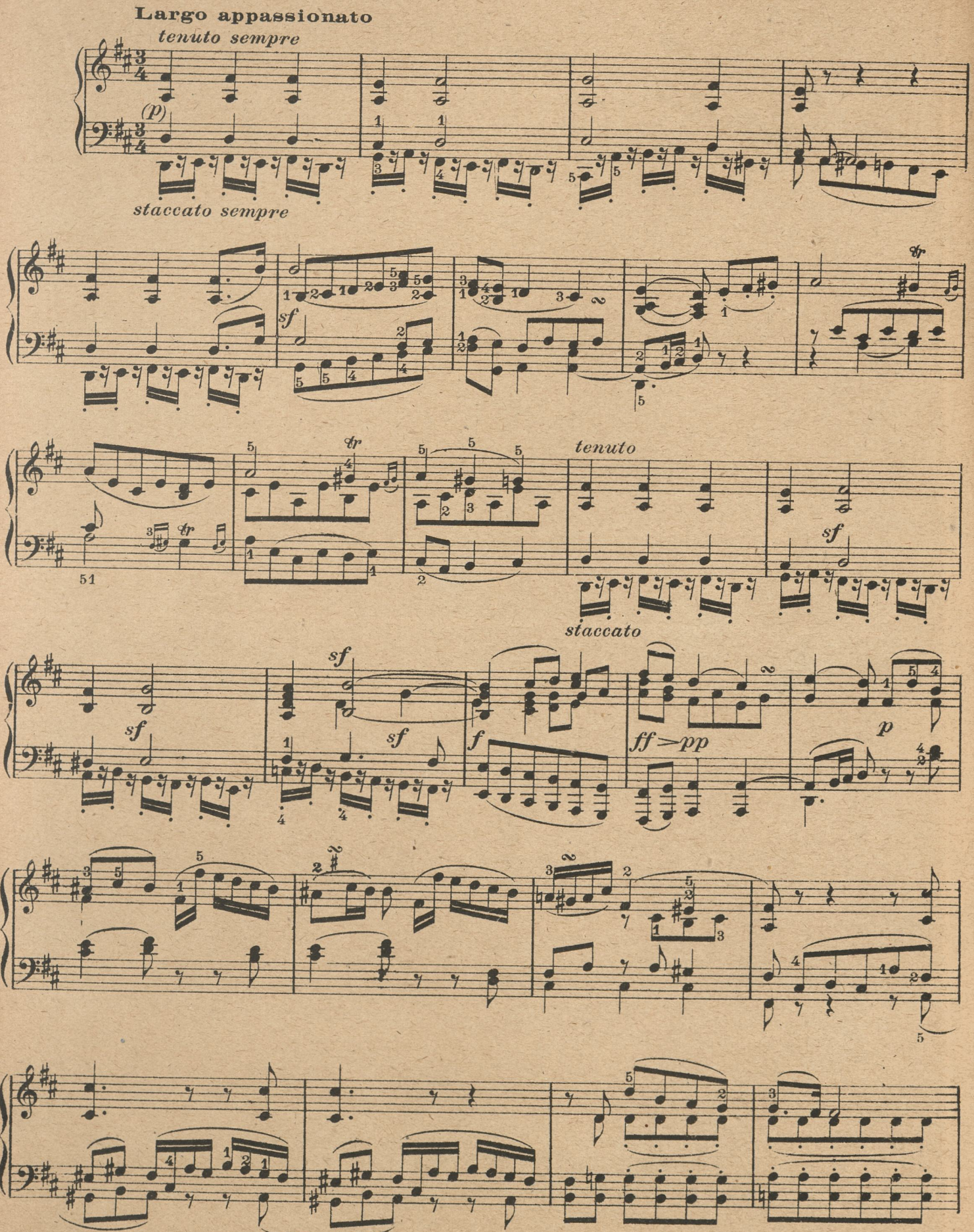
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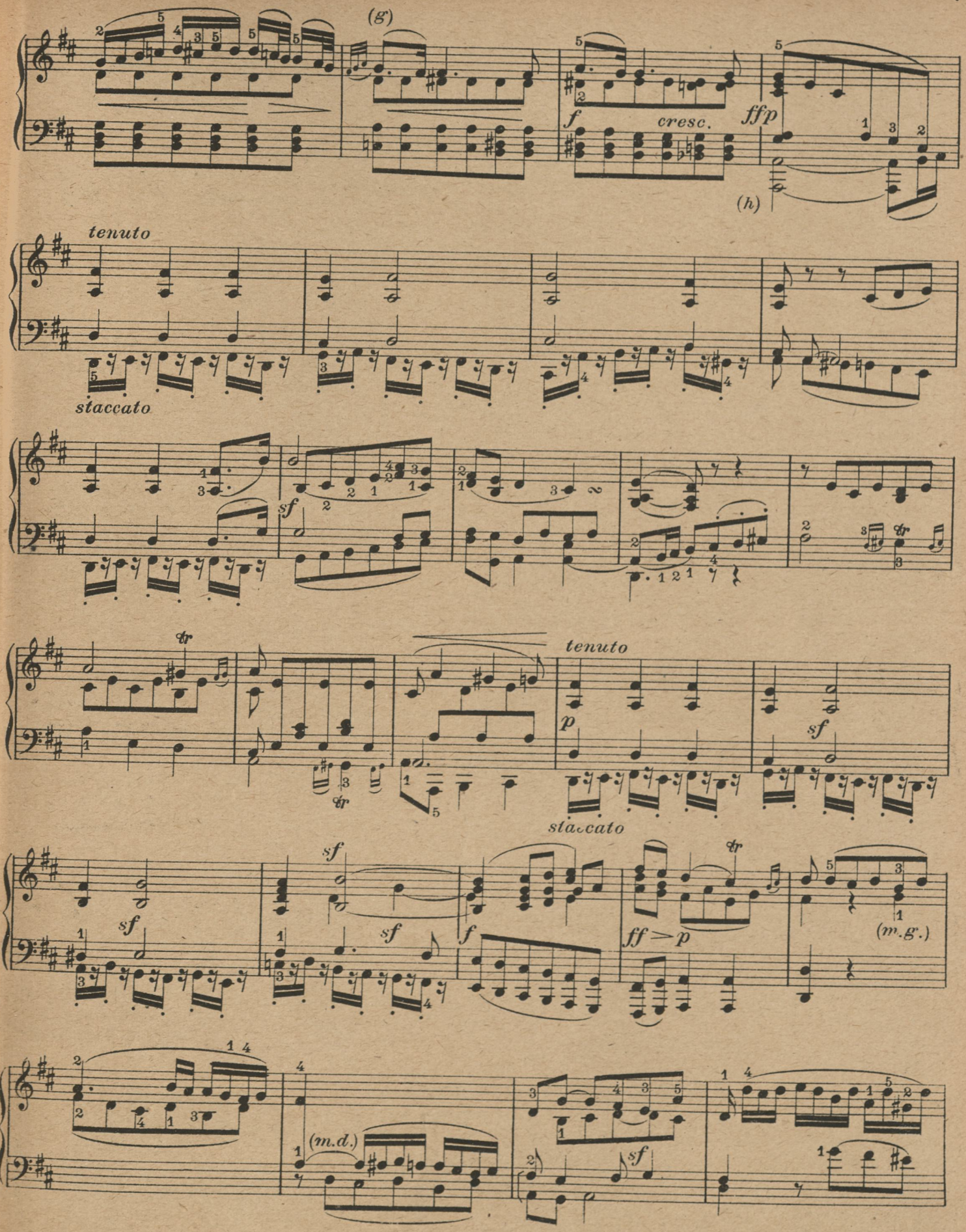

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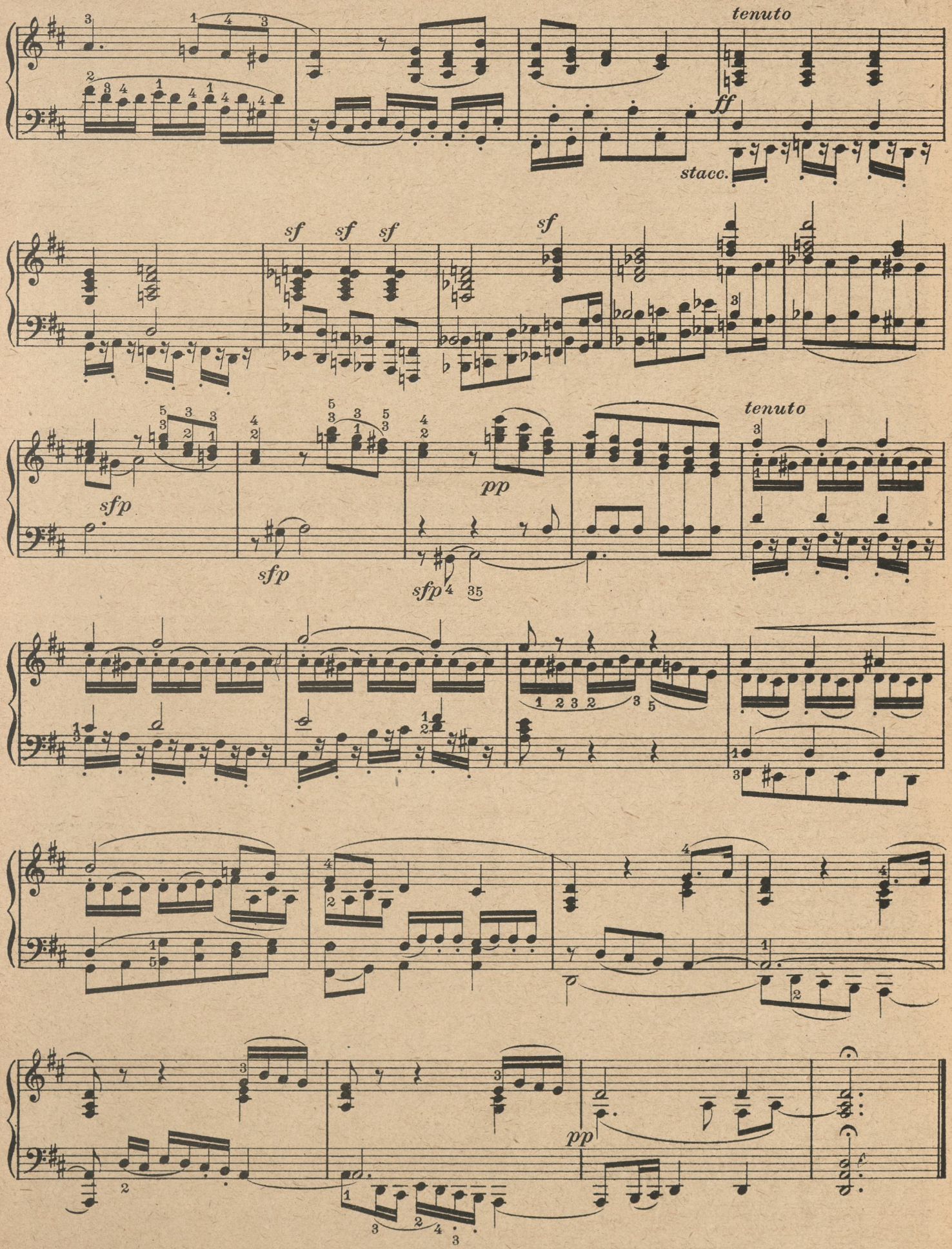
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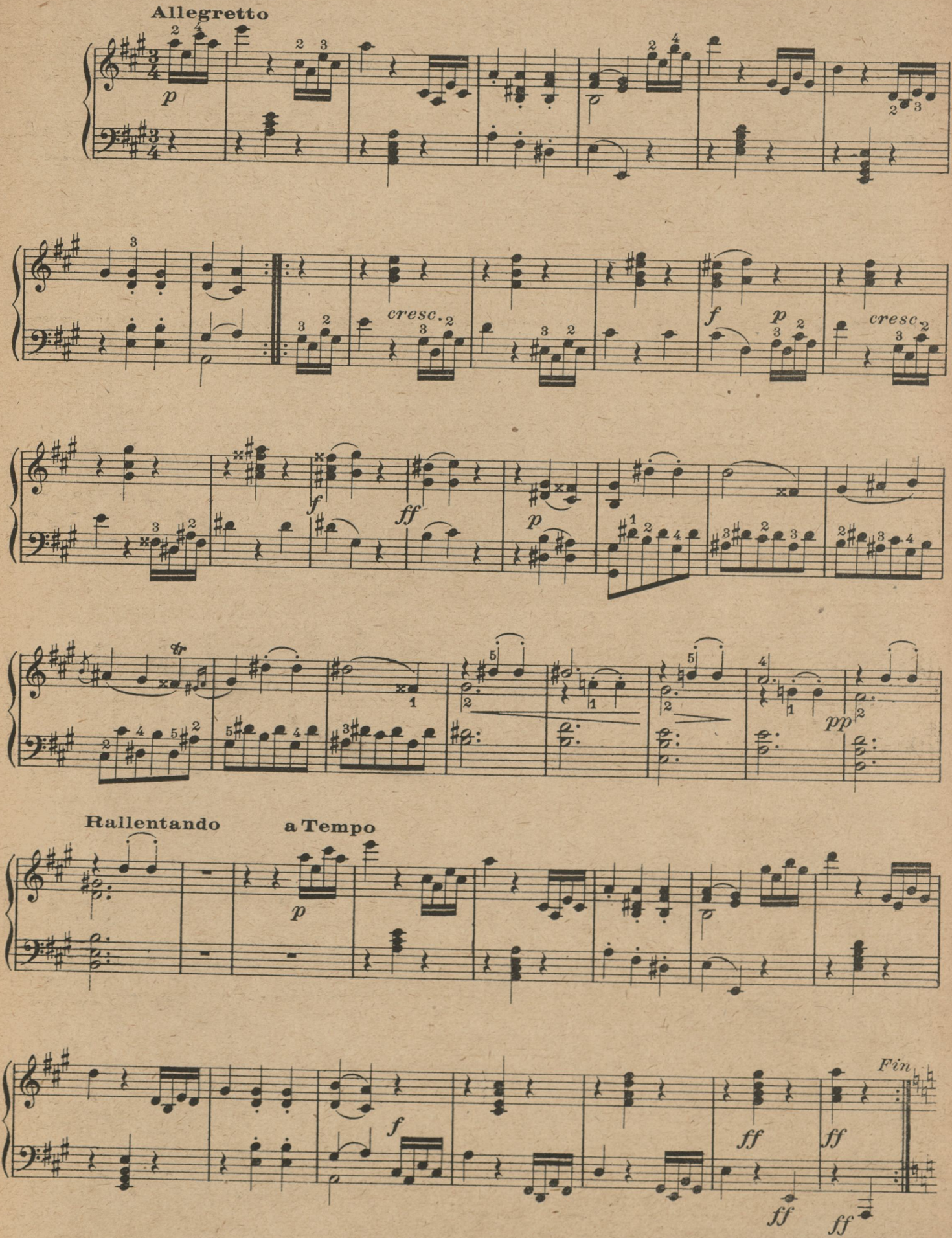
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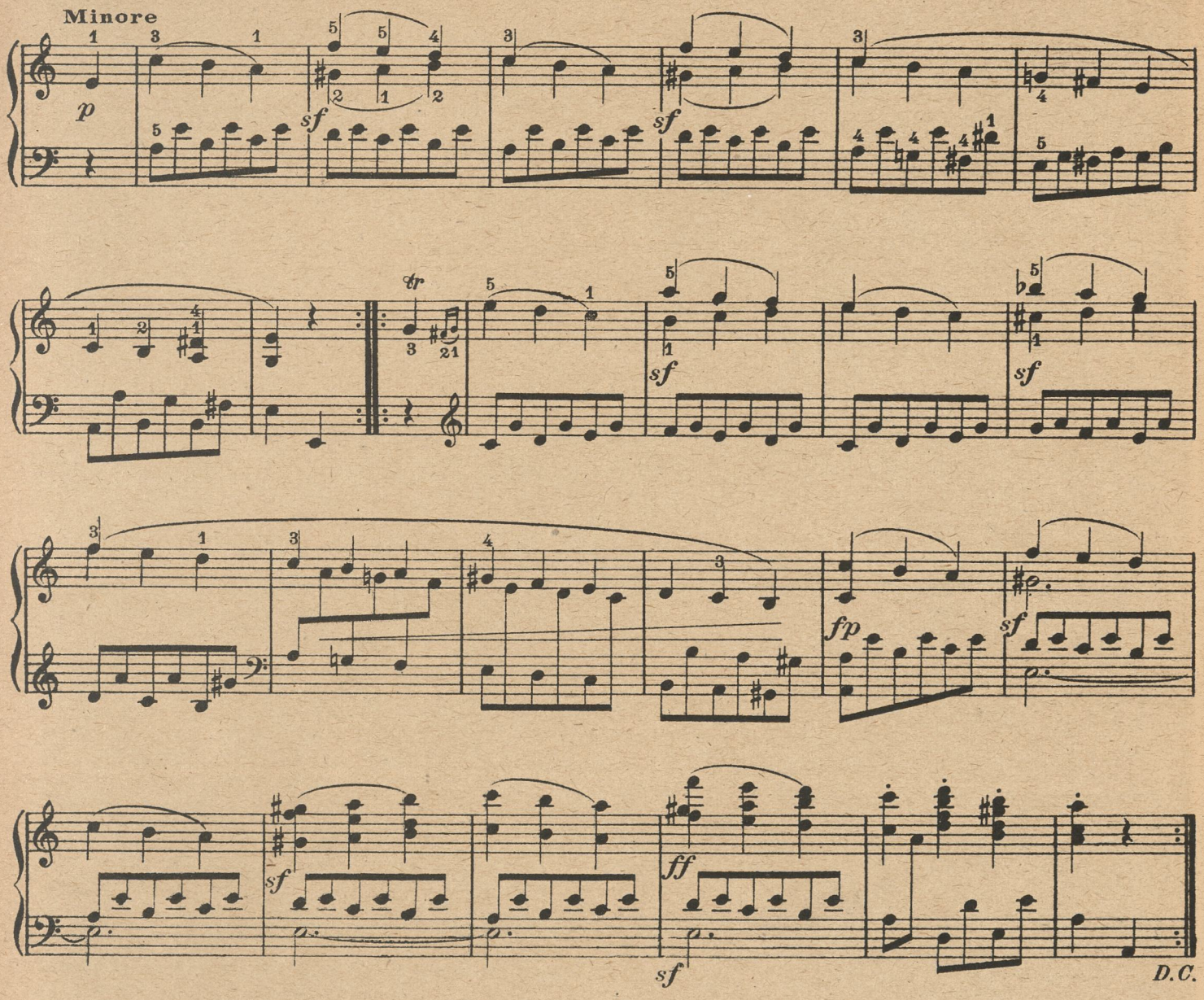
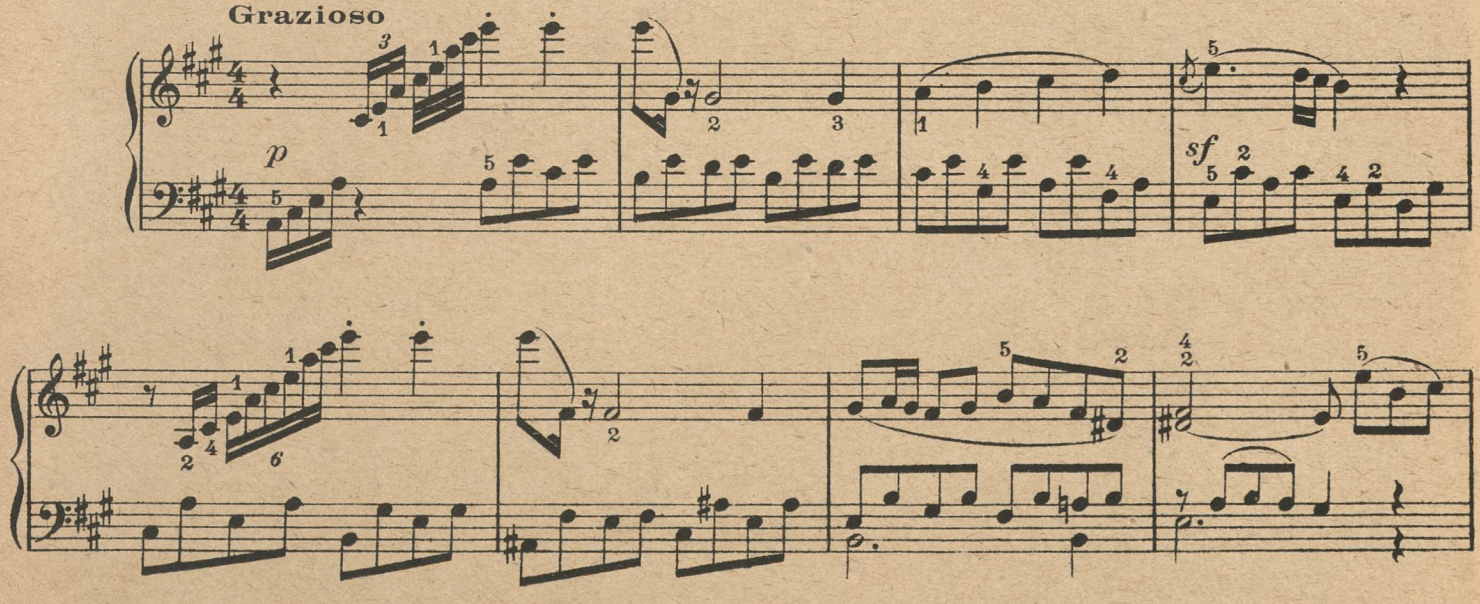
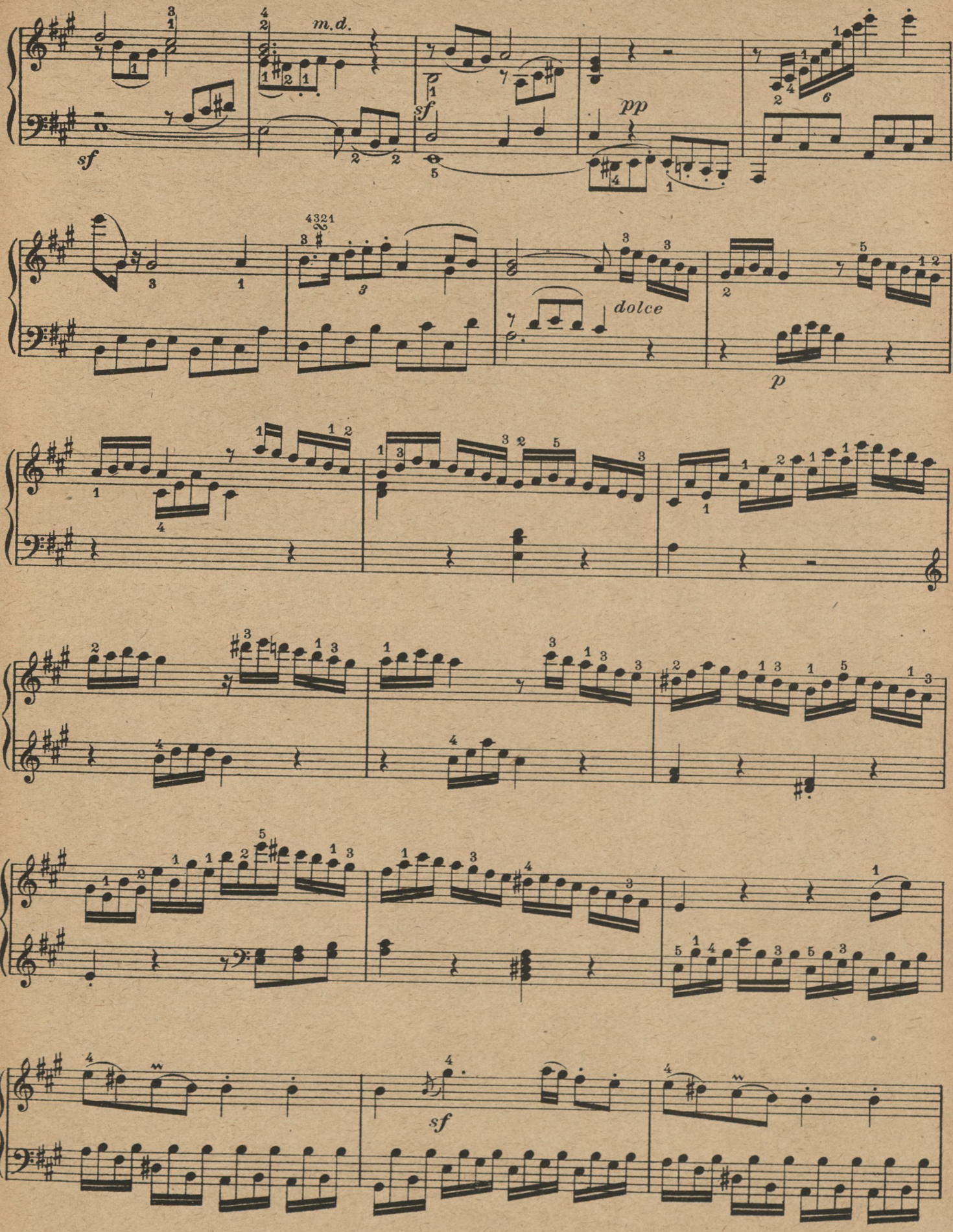


RONDO

Grazioso

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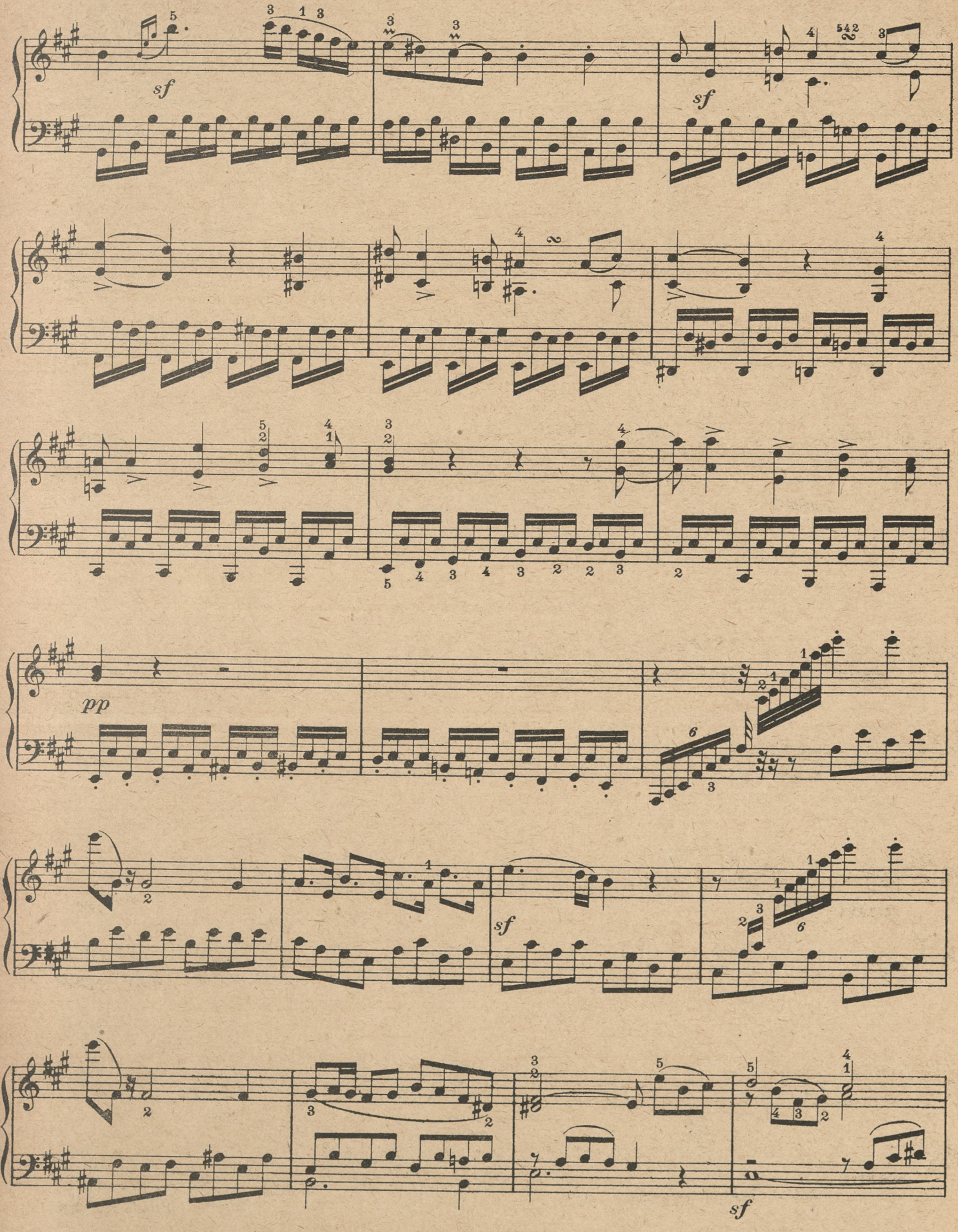
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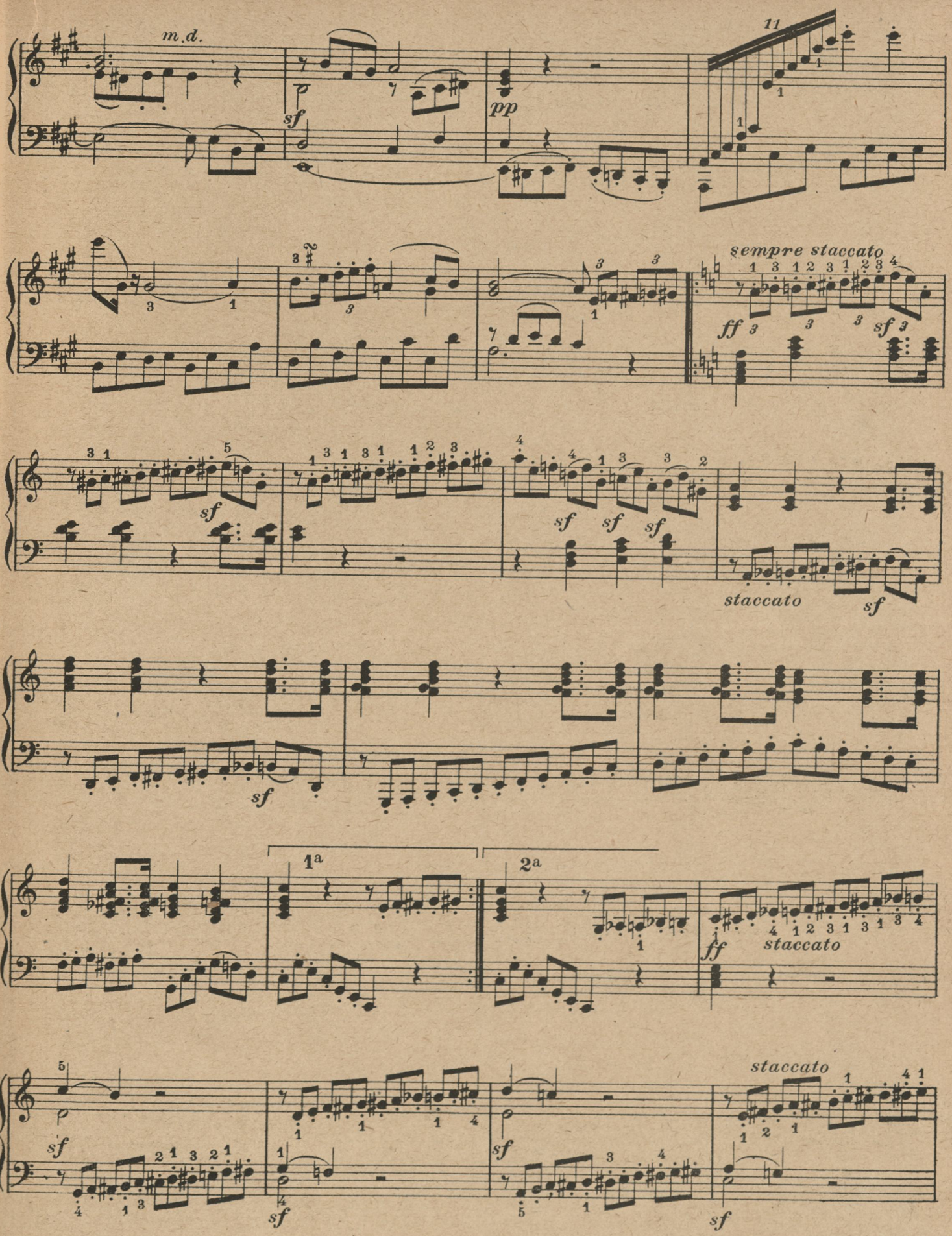
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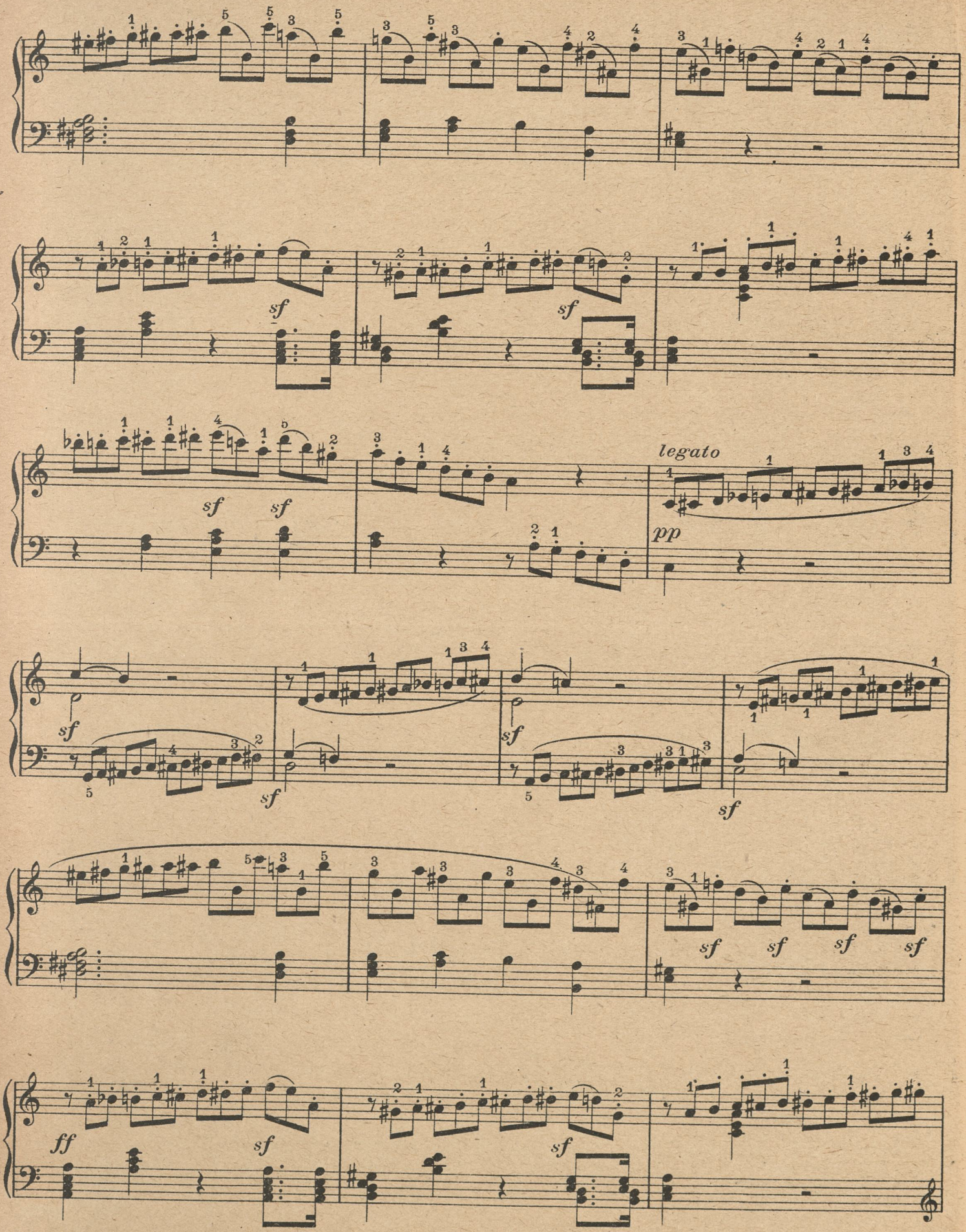
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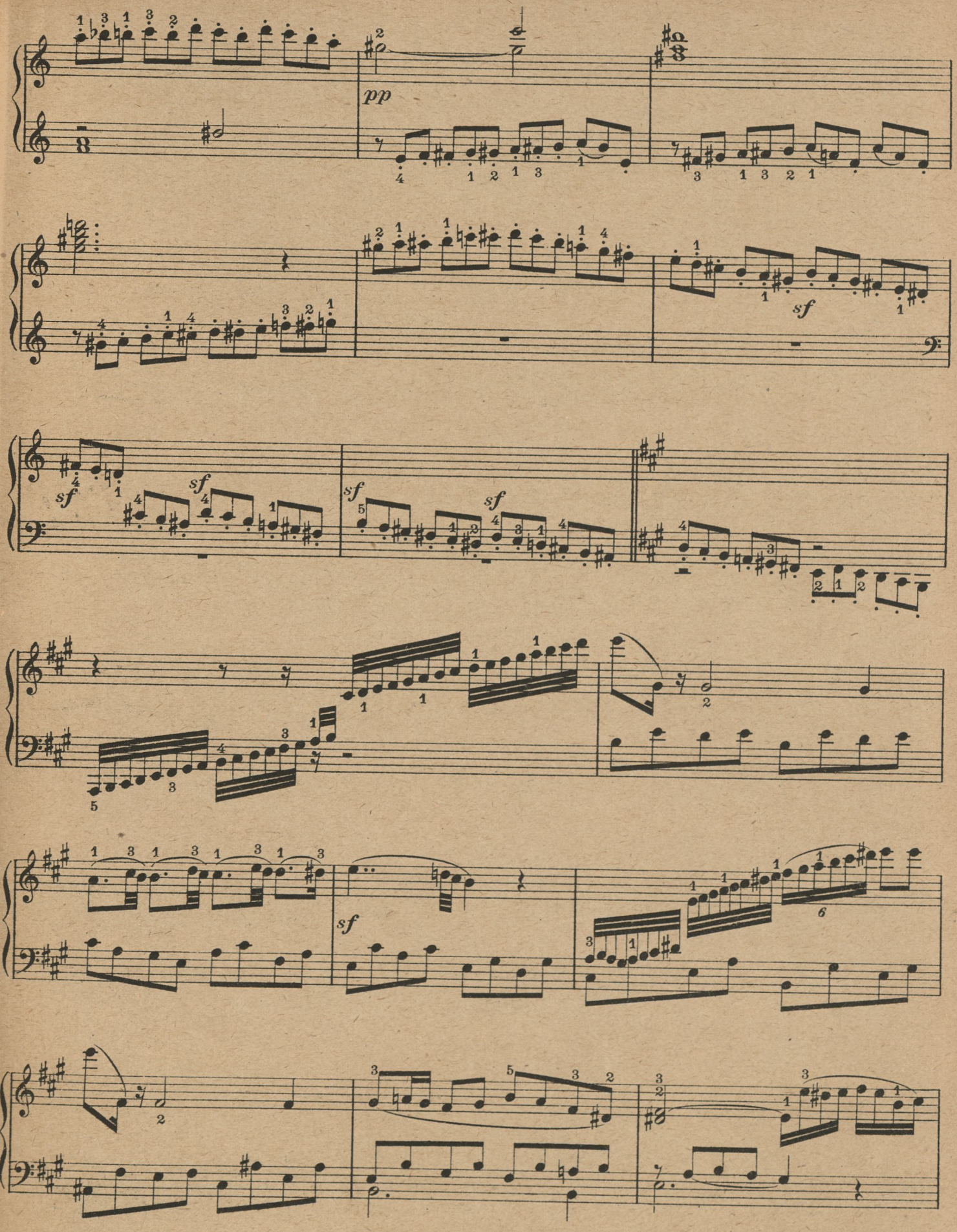
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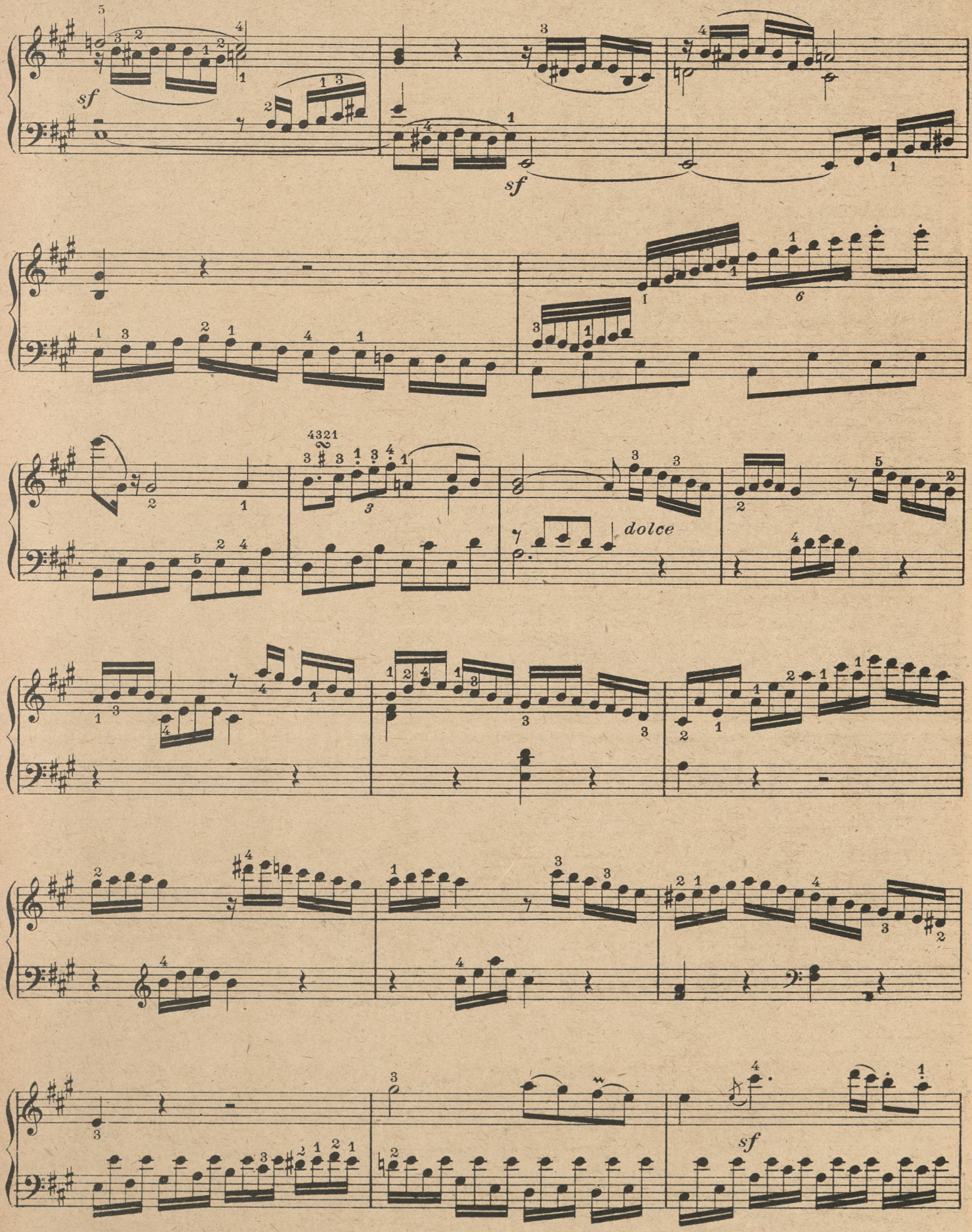
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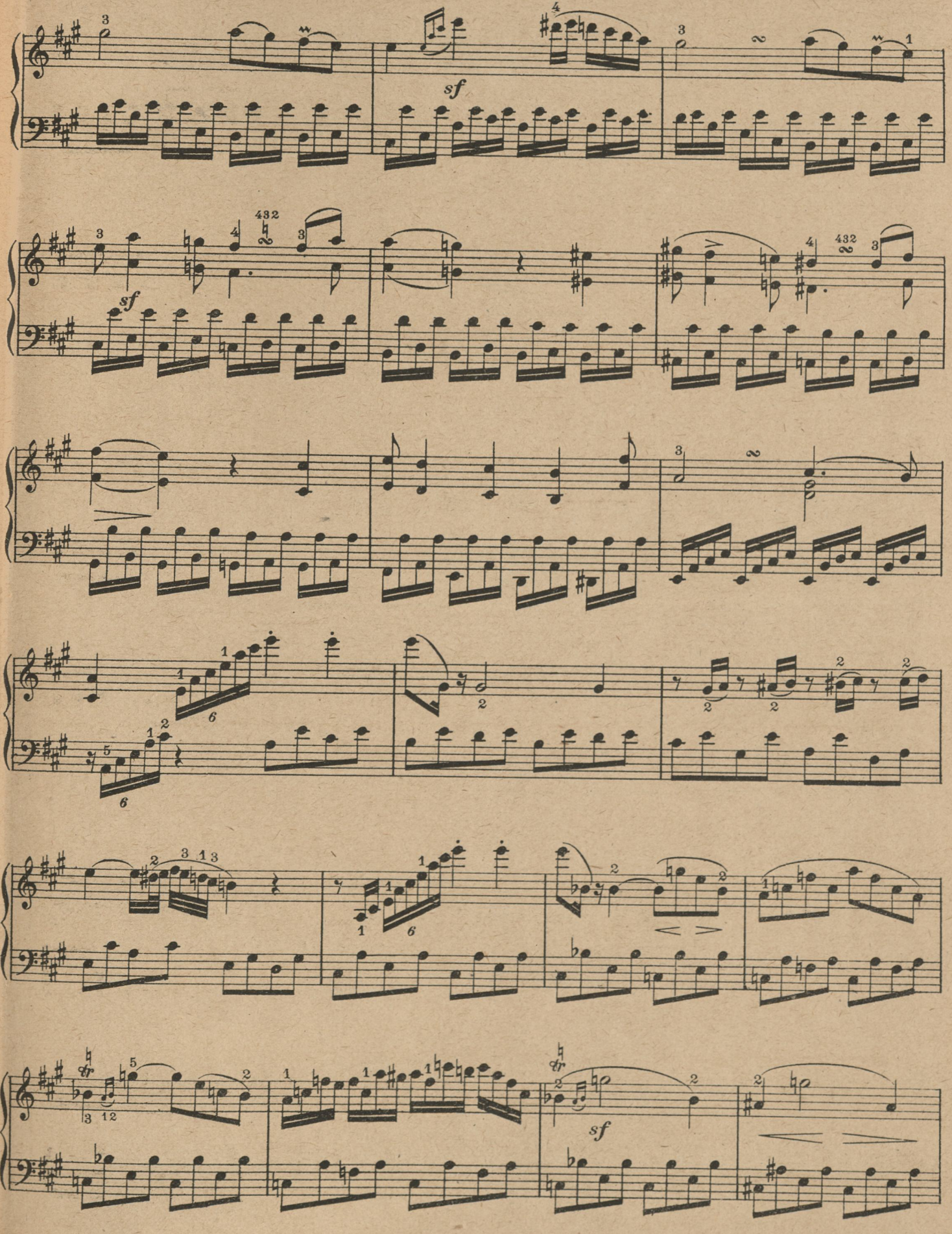
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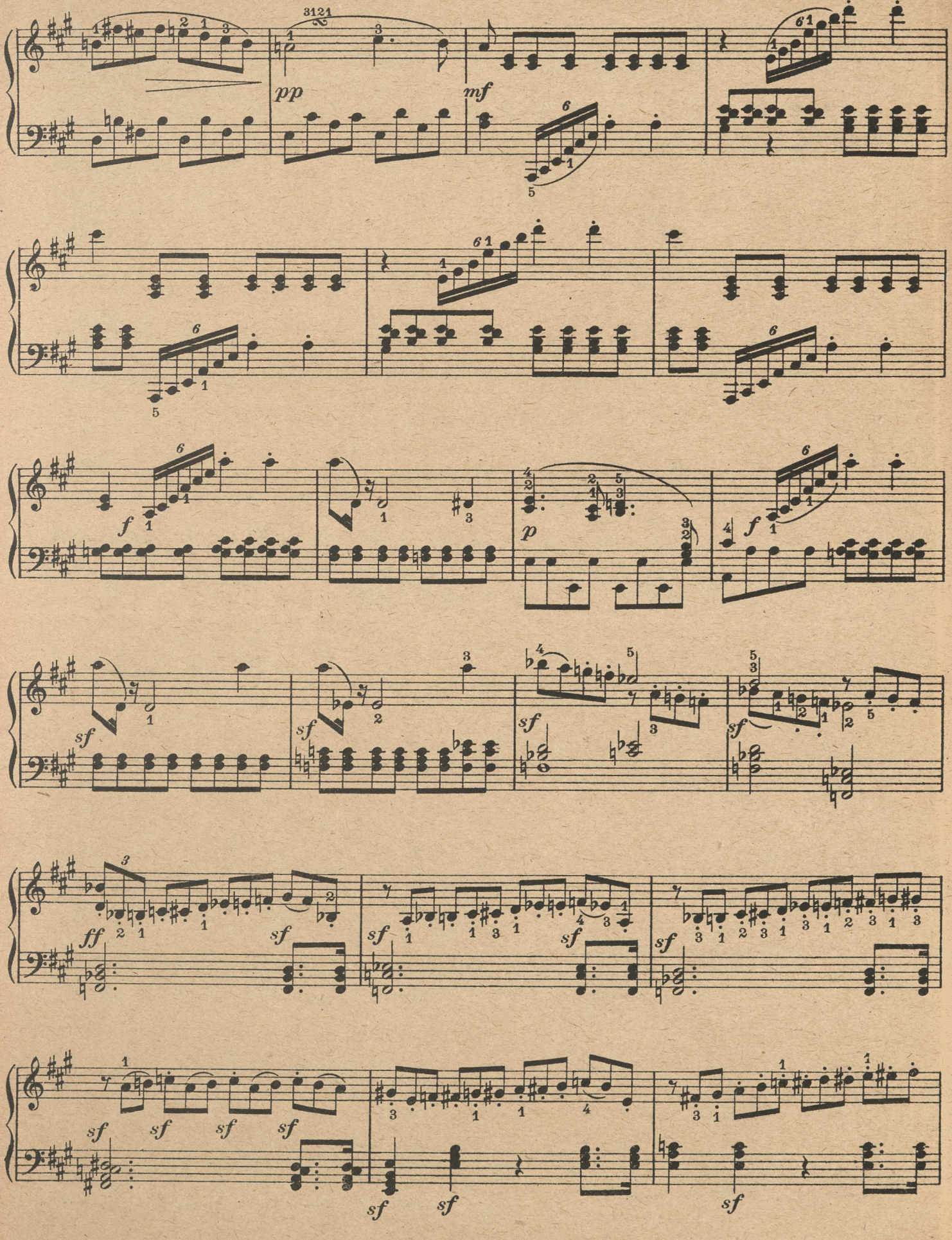
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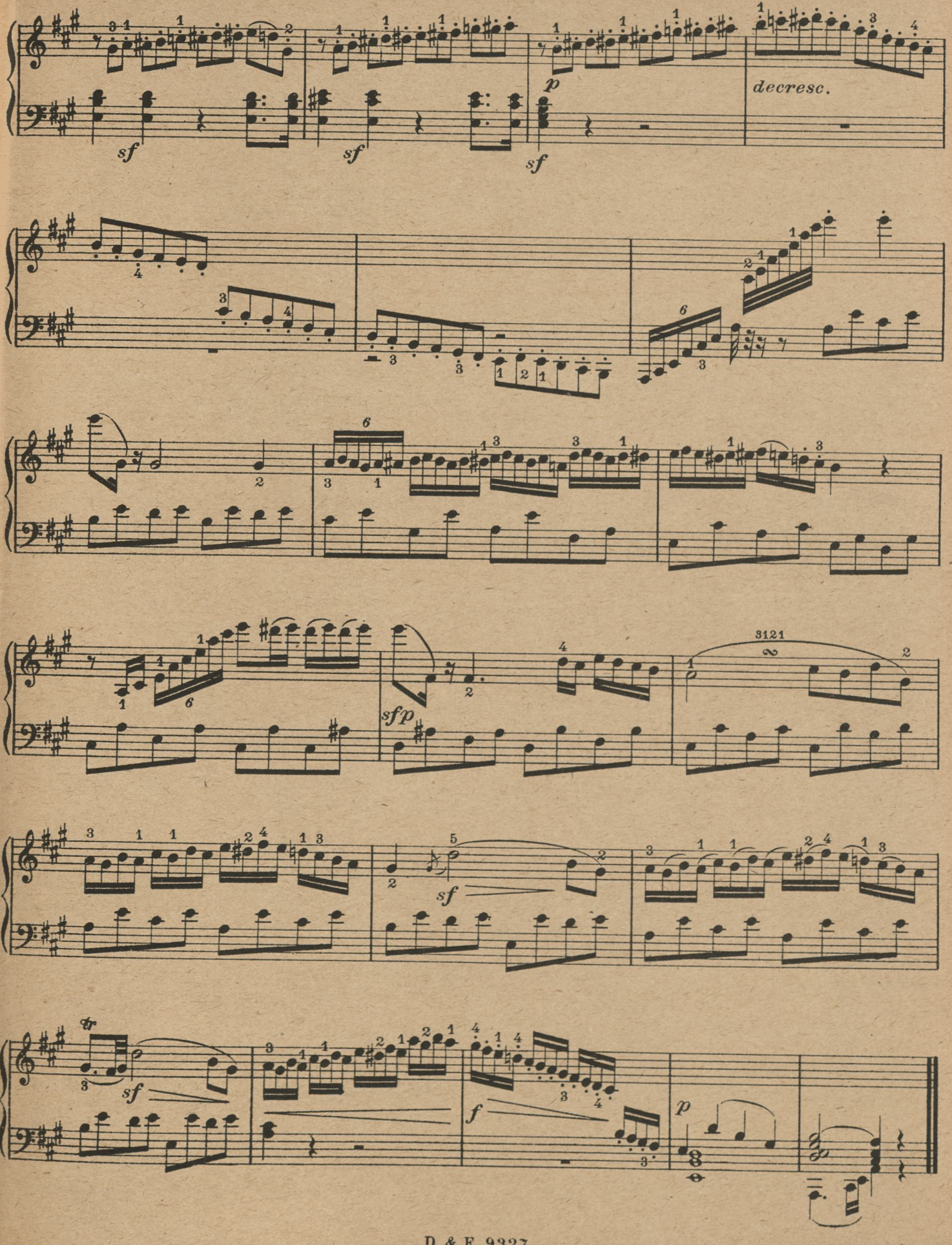
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SONATE

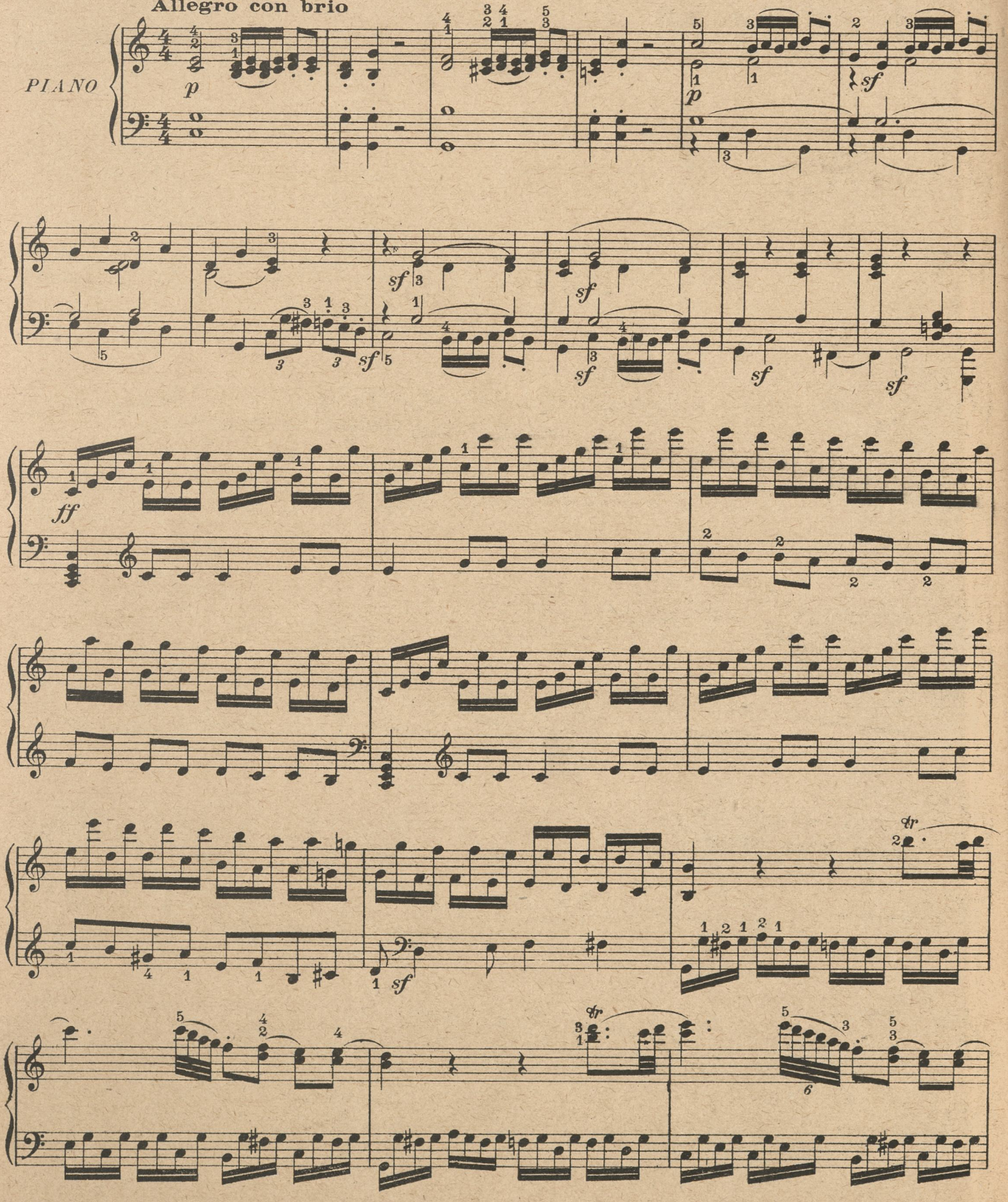
à Joseph Haydn

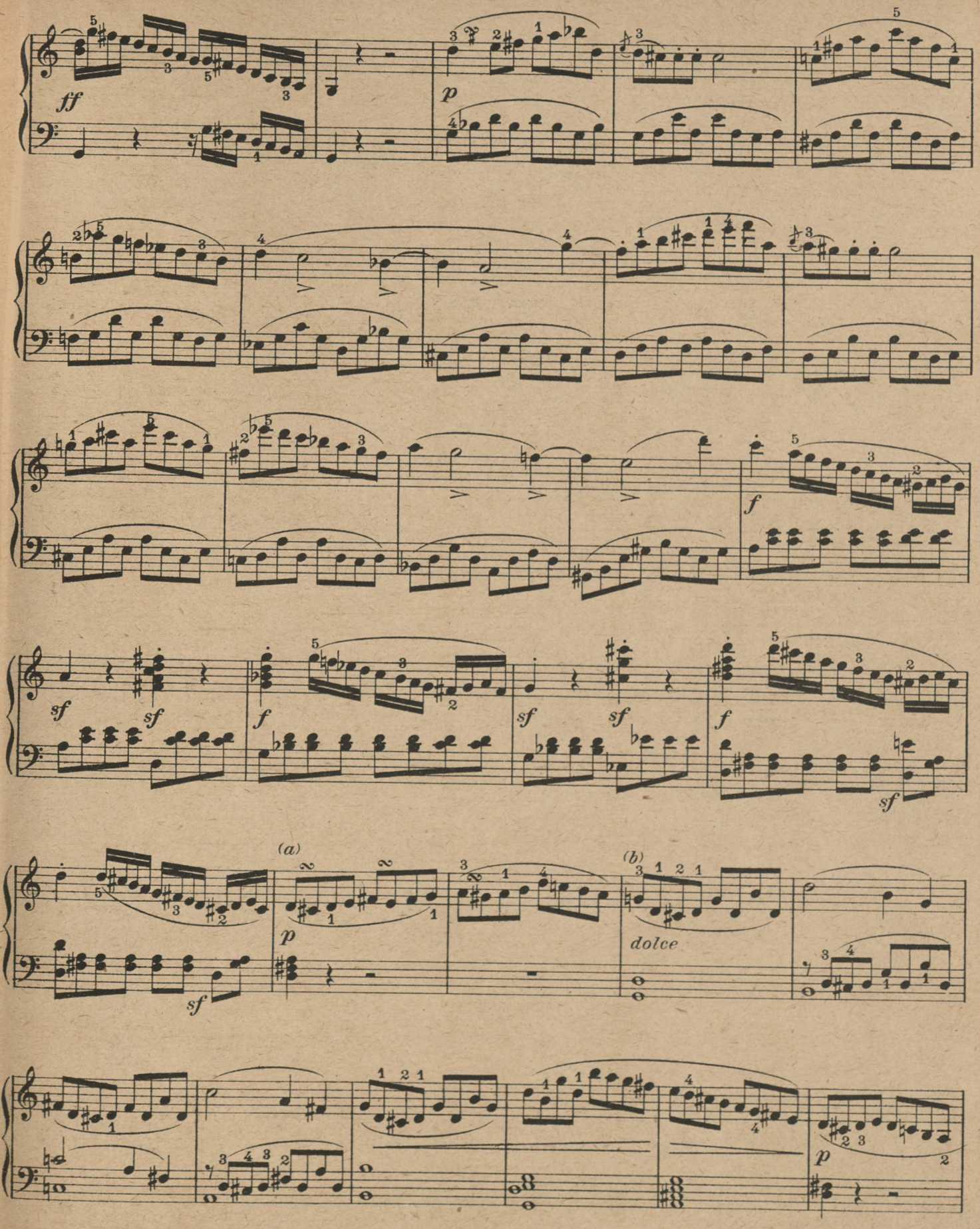
Op. 2 – Nº 3

Nº 3

Allegro con brio

PIANO





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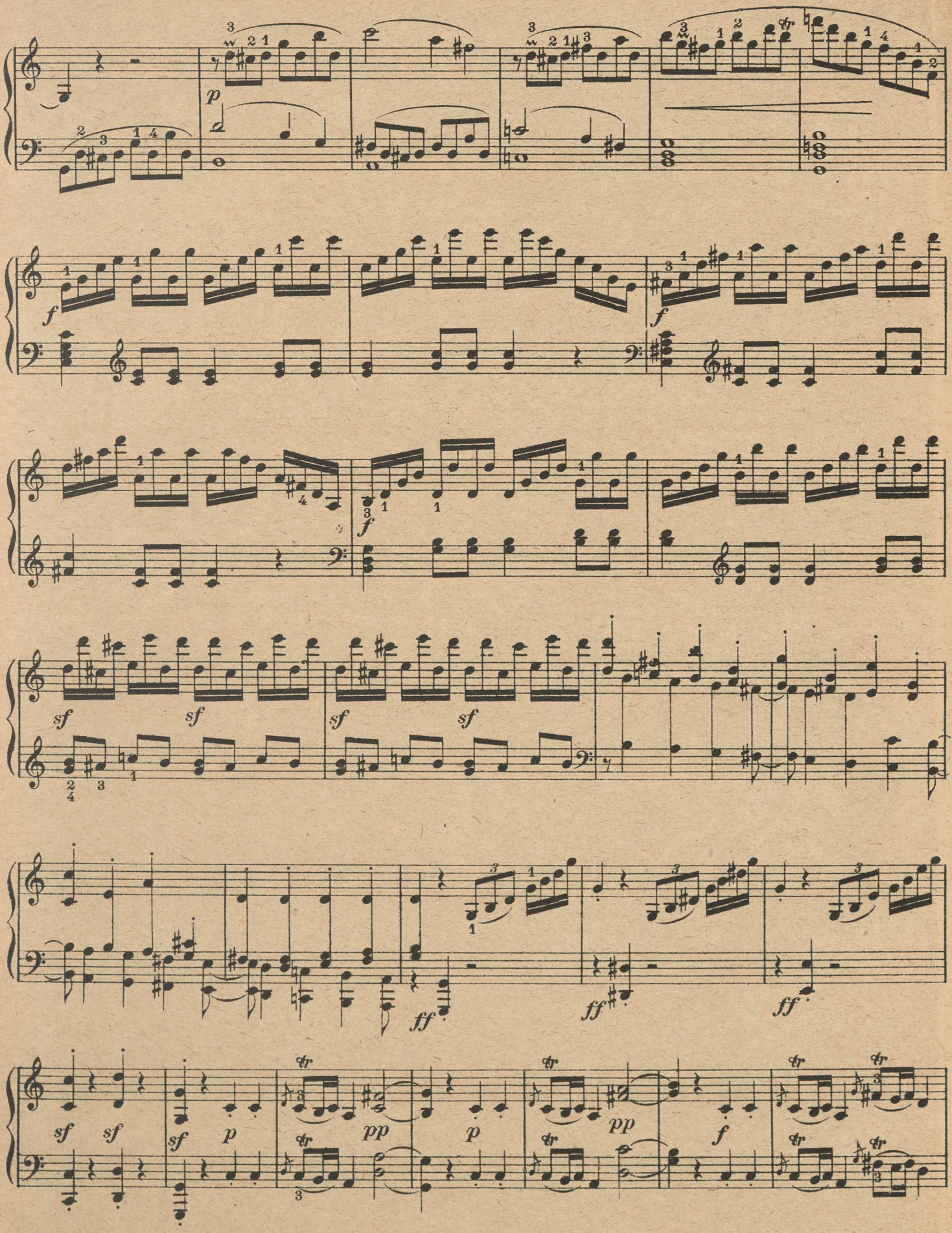
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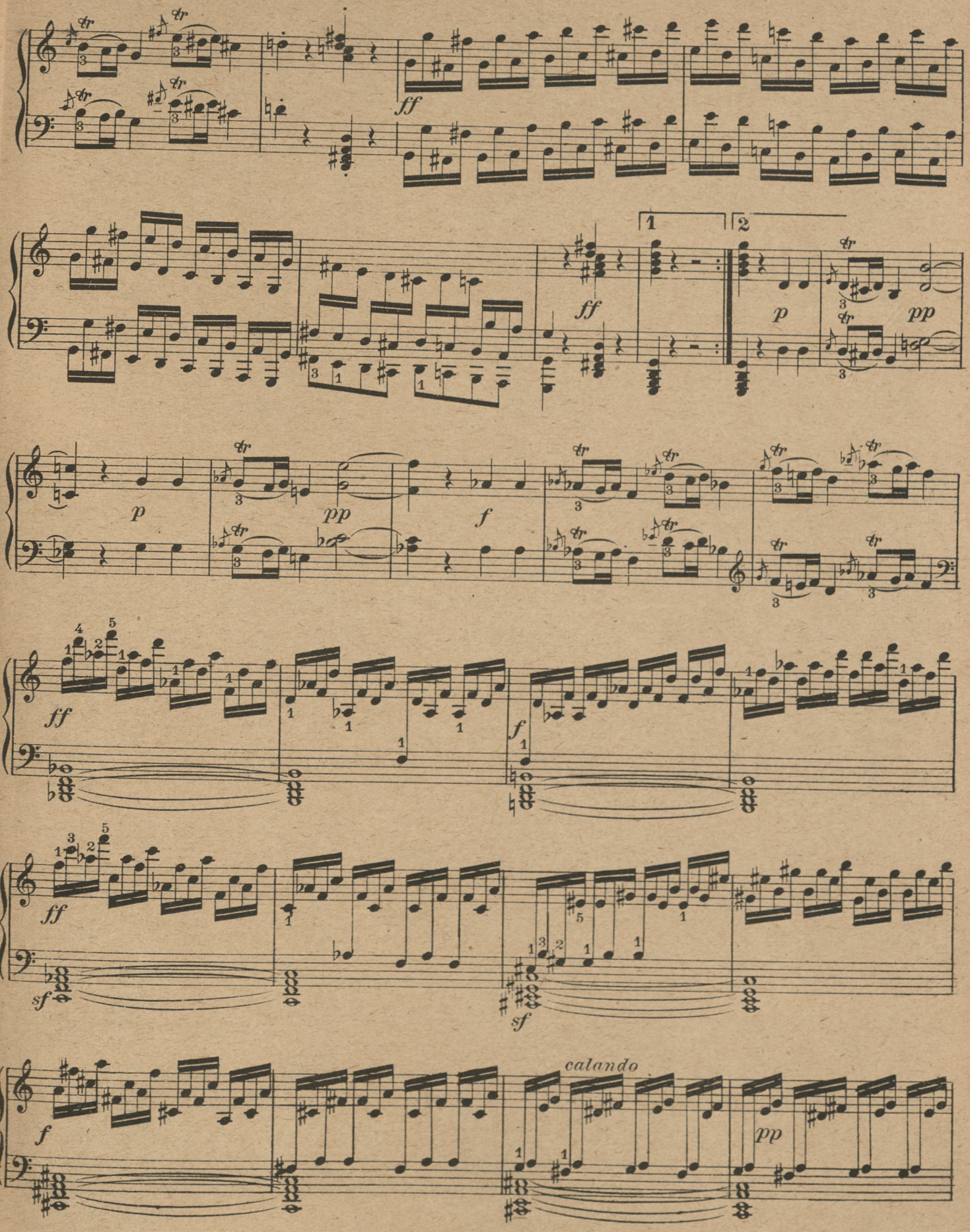
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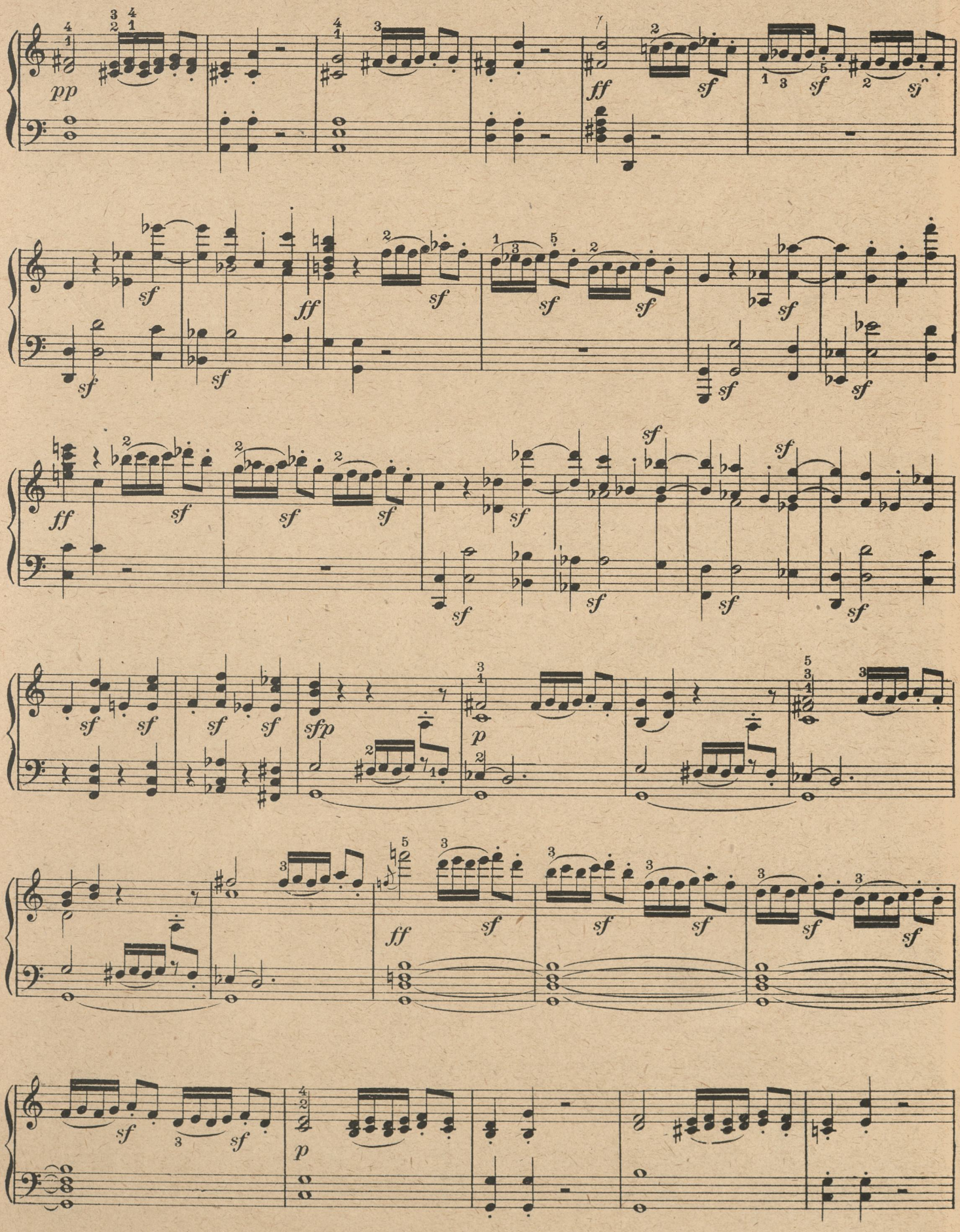
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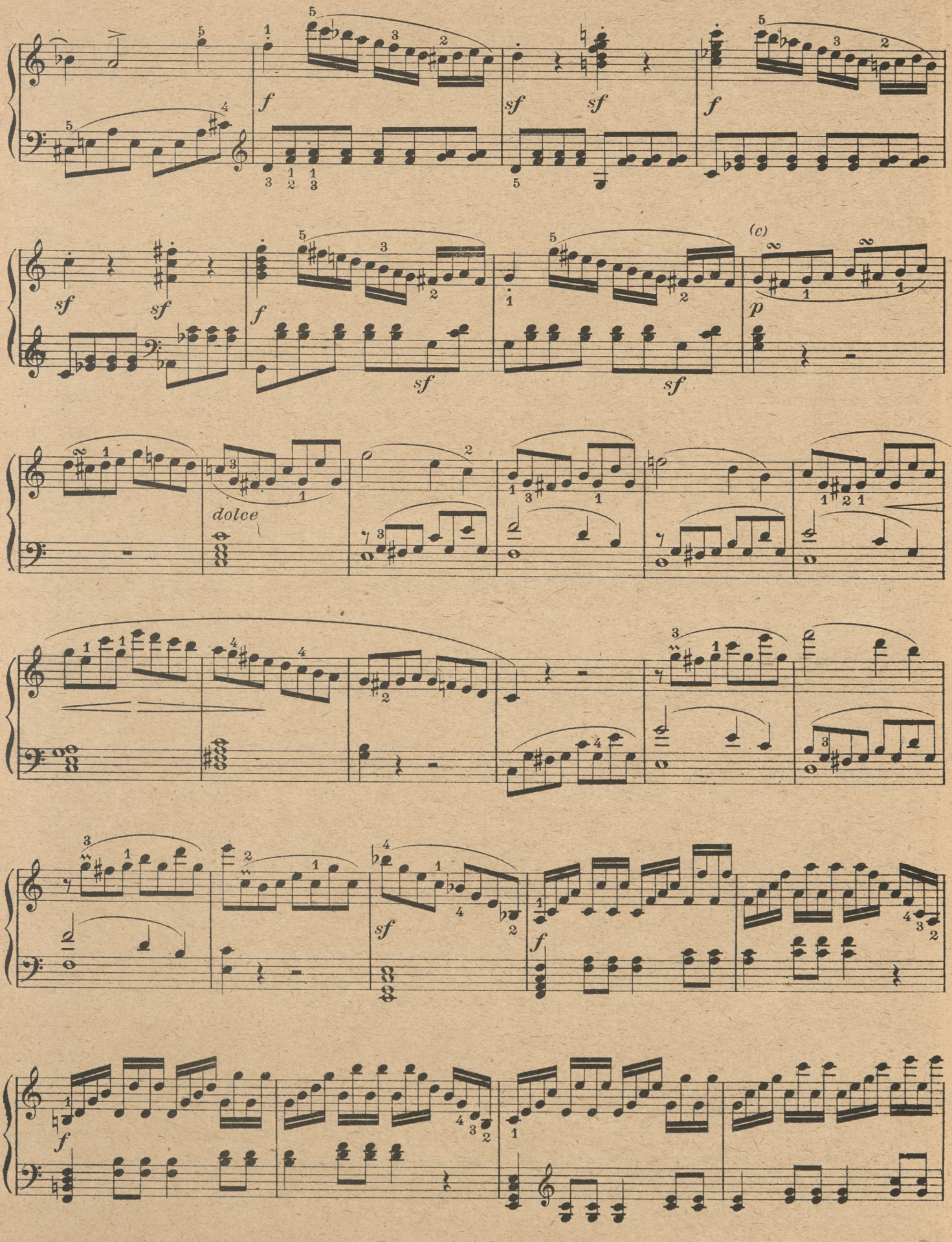

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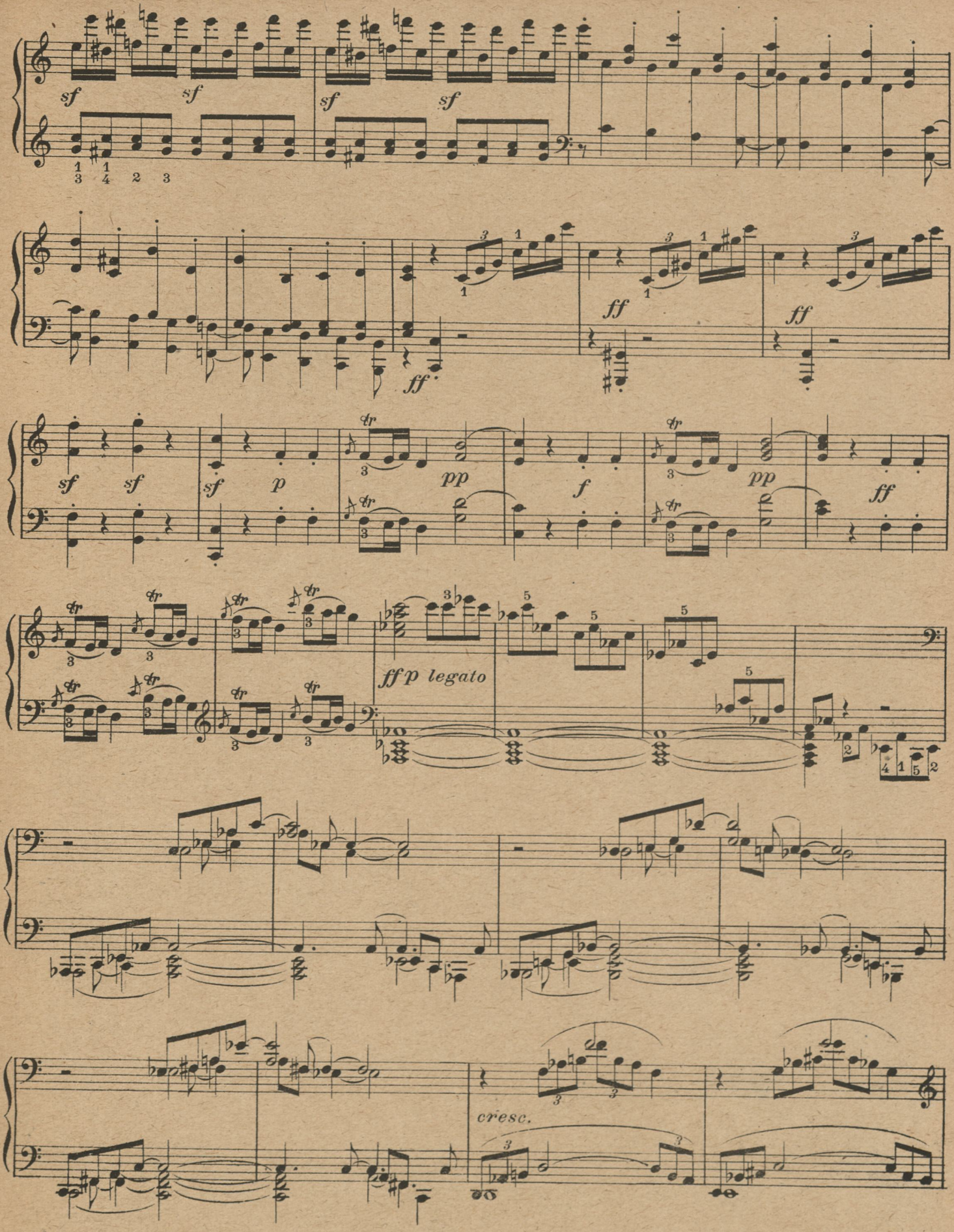
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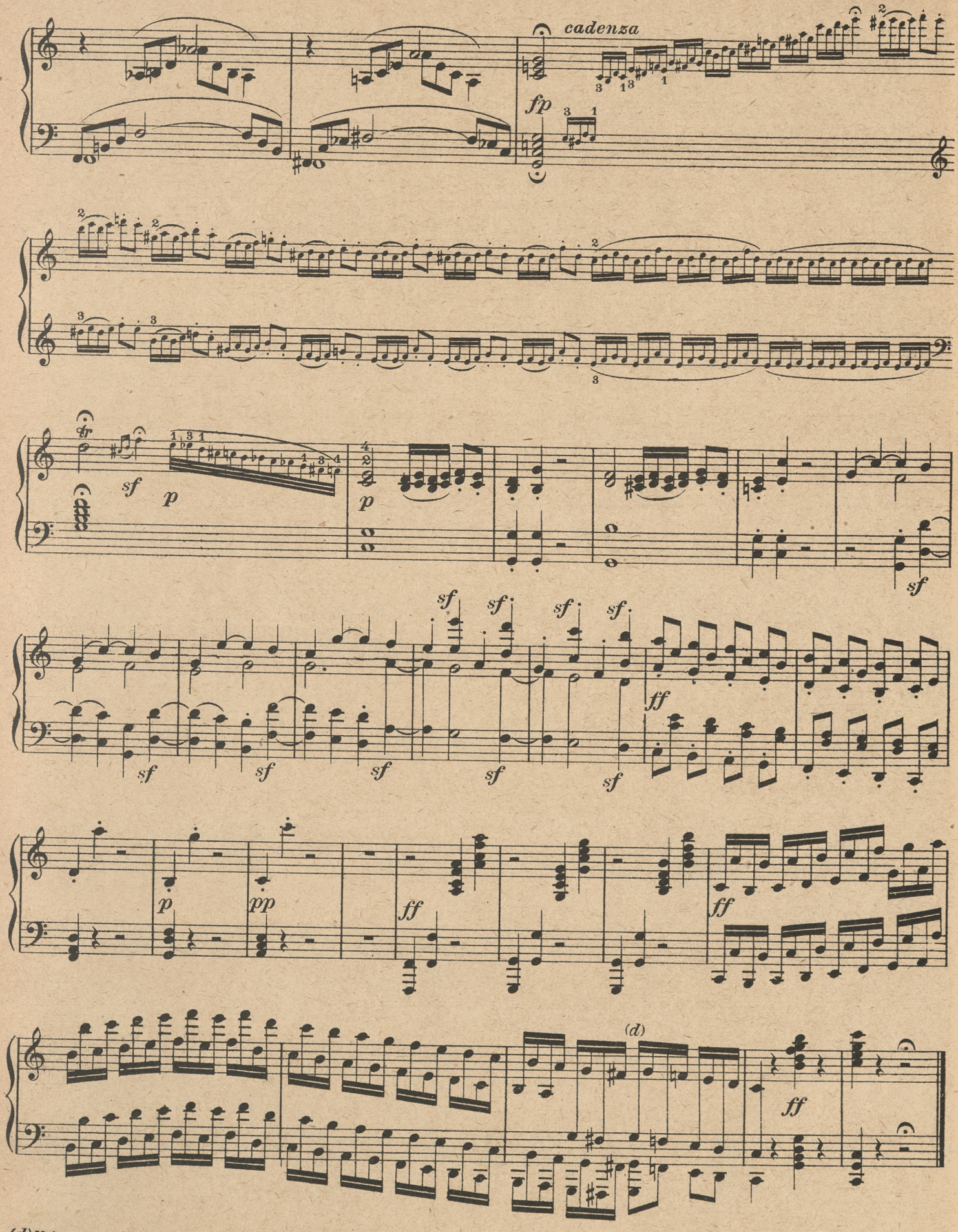

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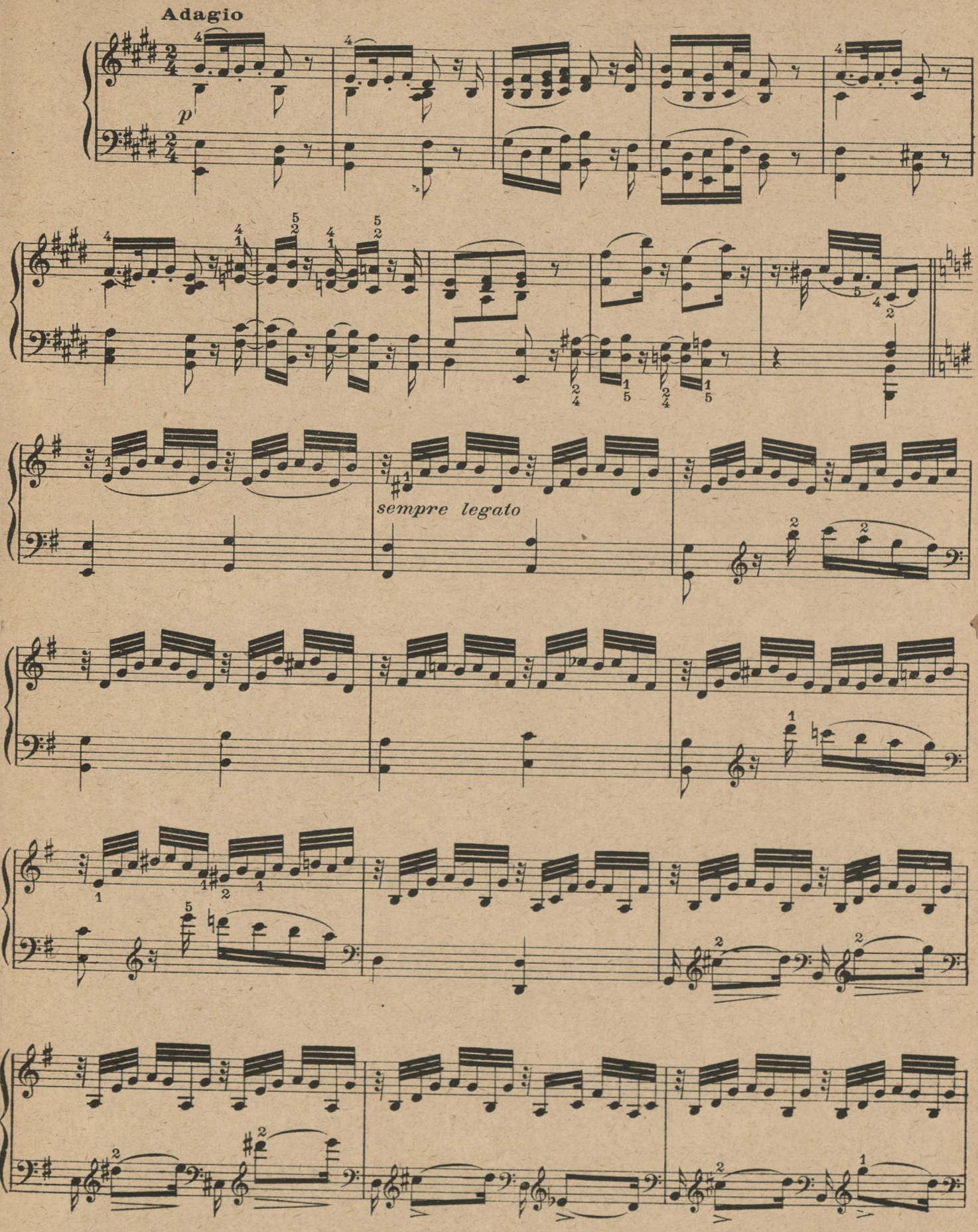
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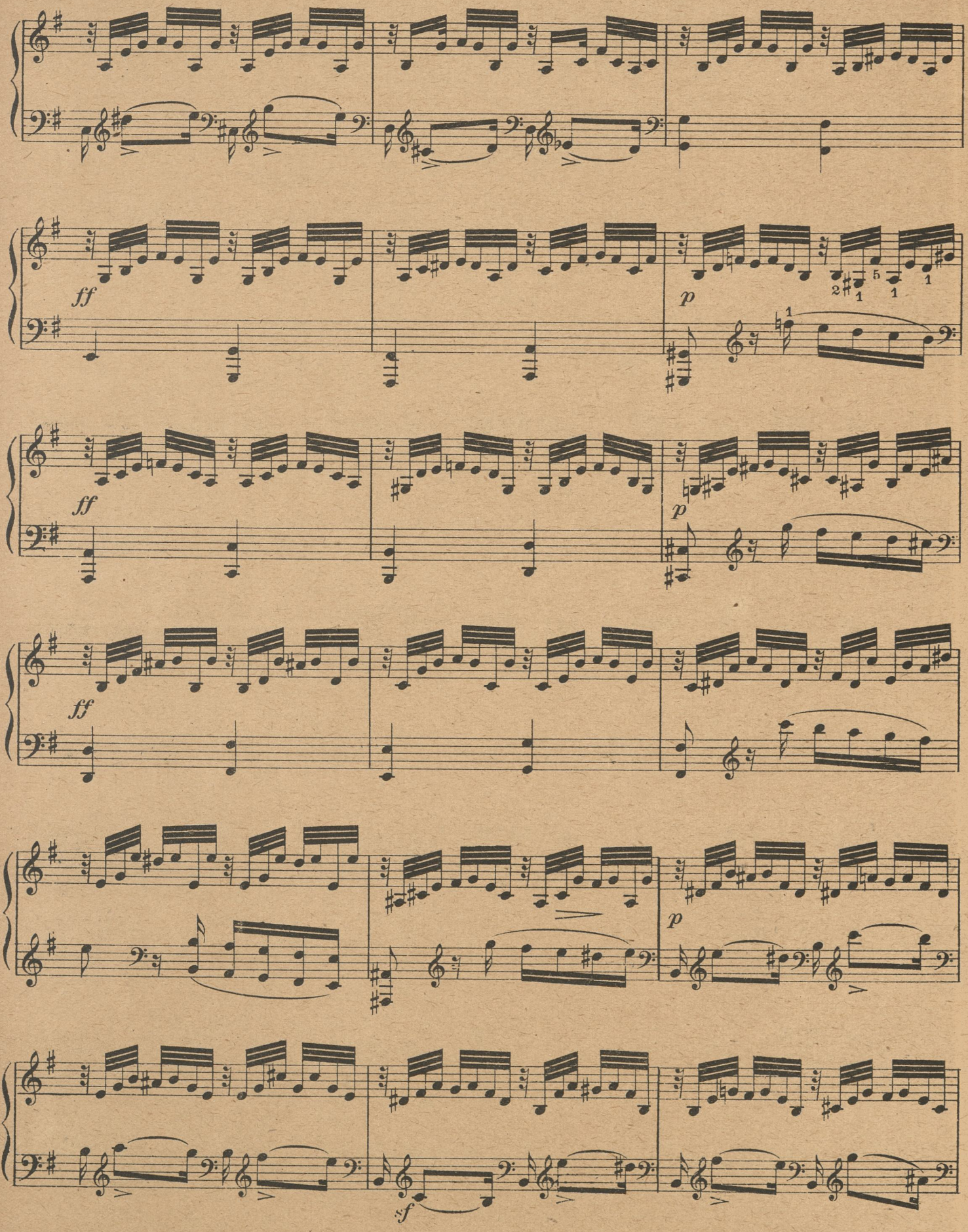
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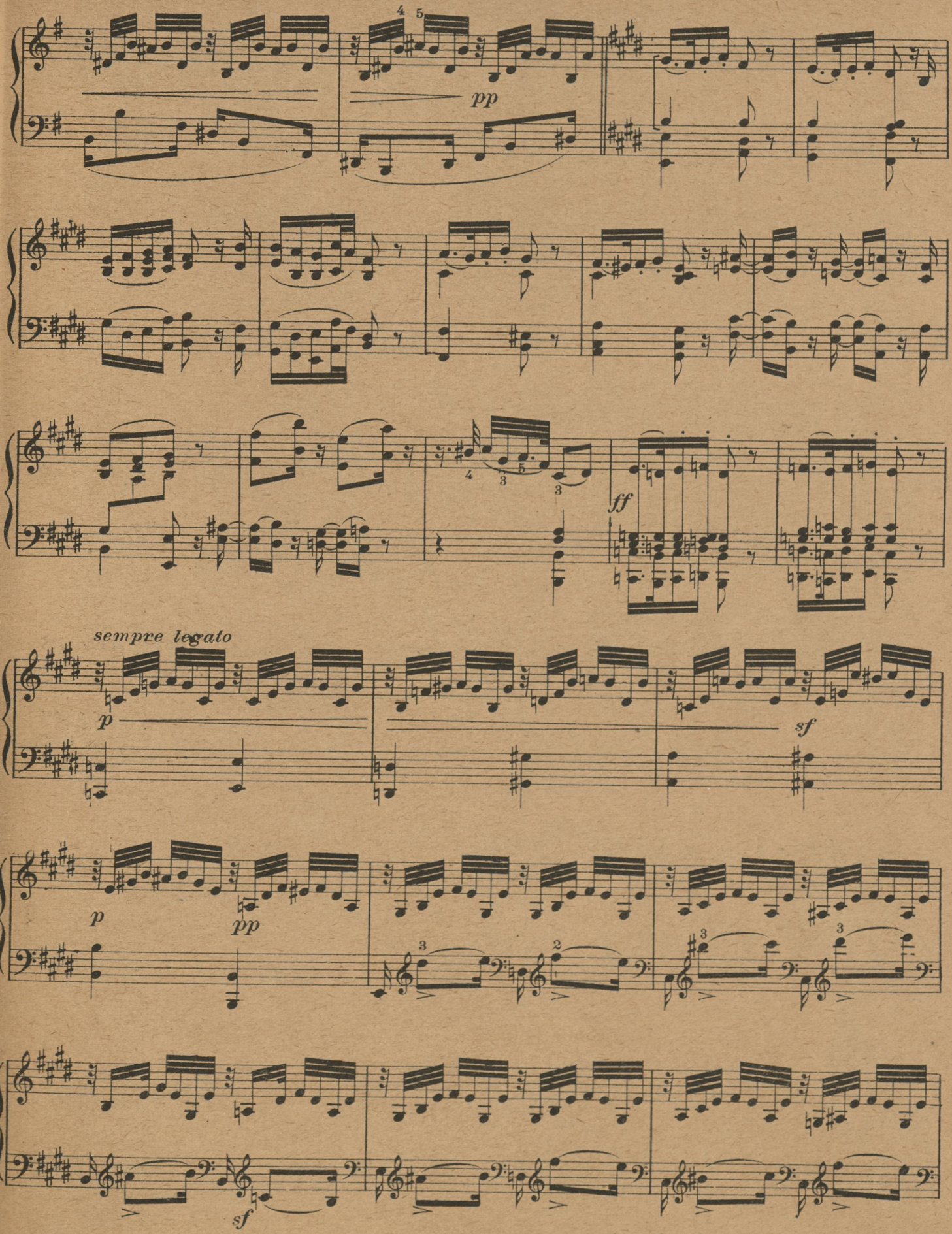
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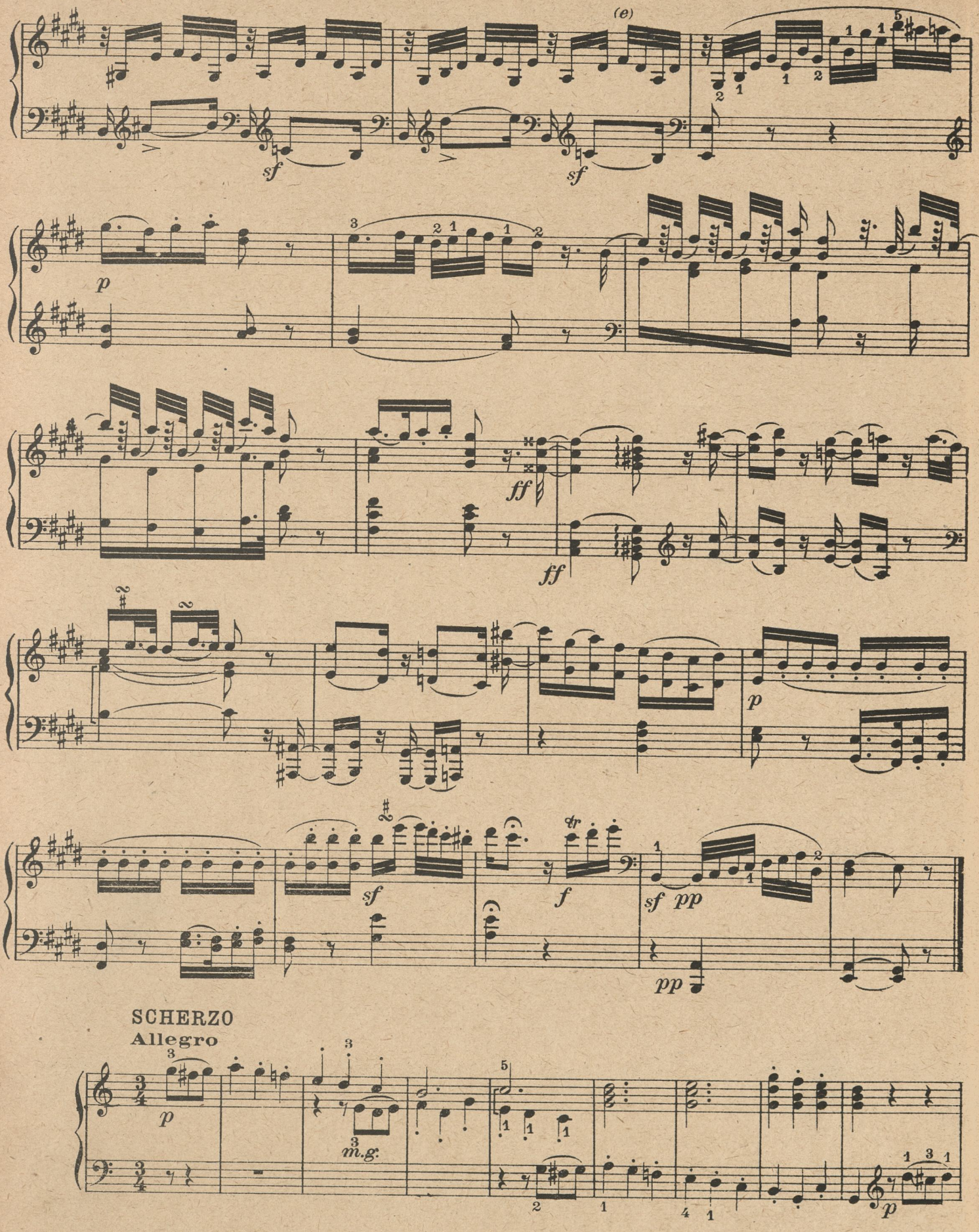

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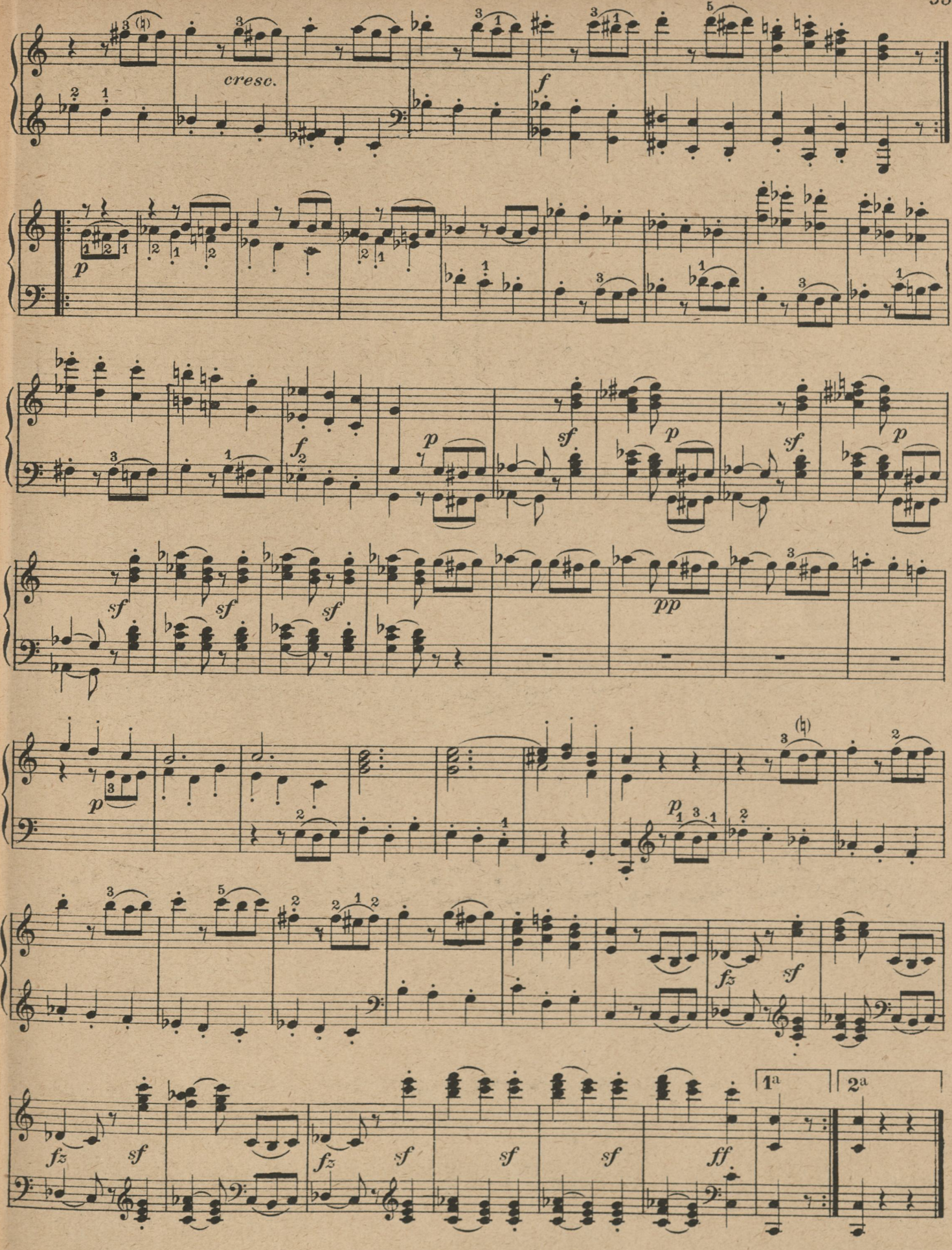
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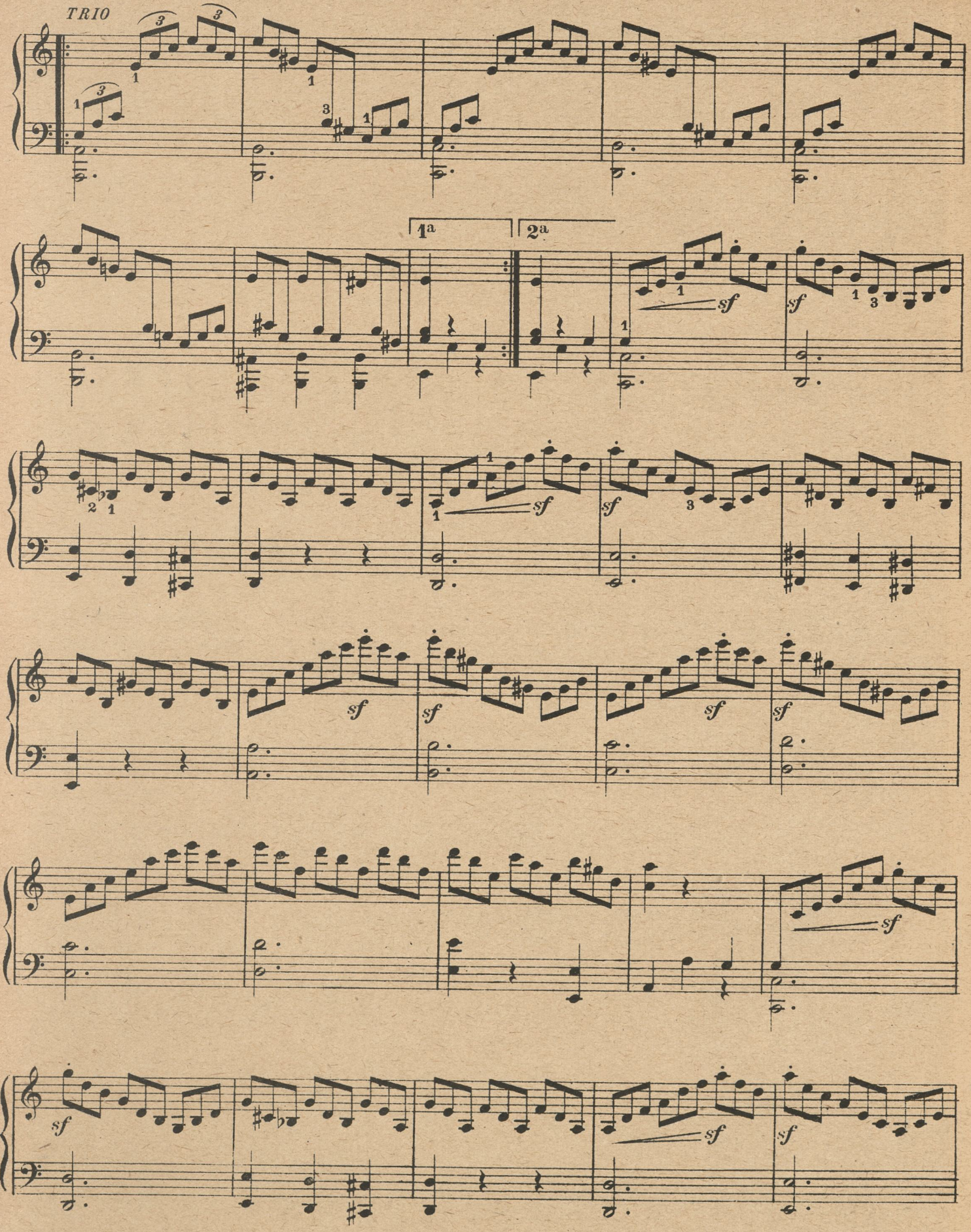
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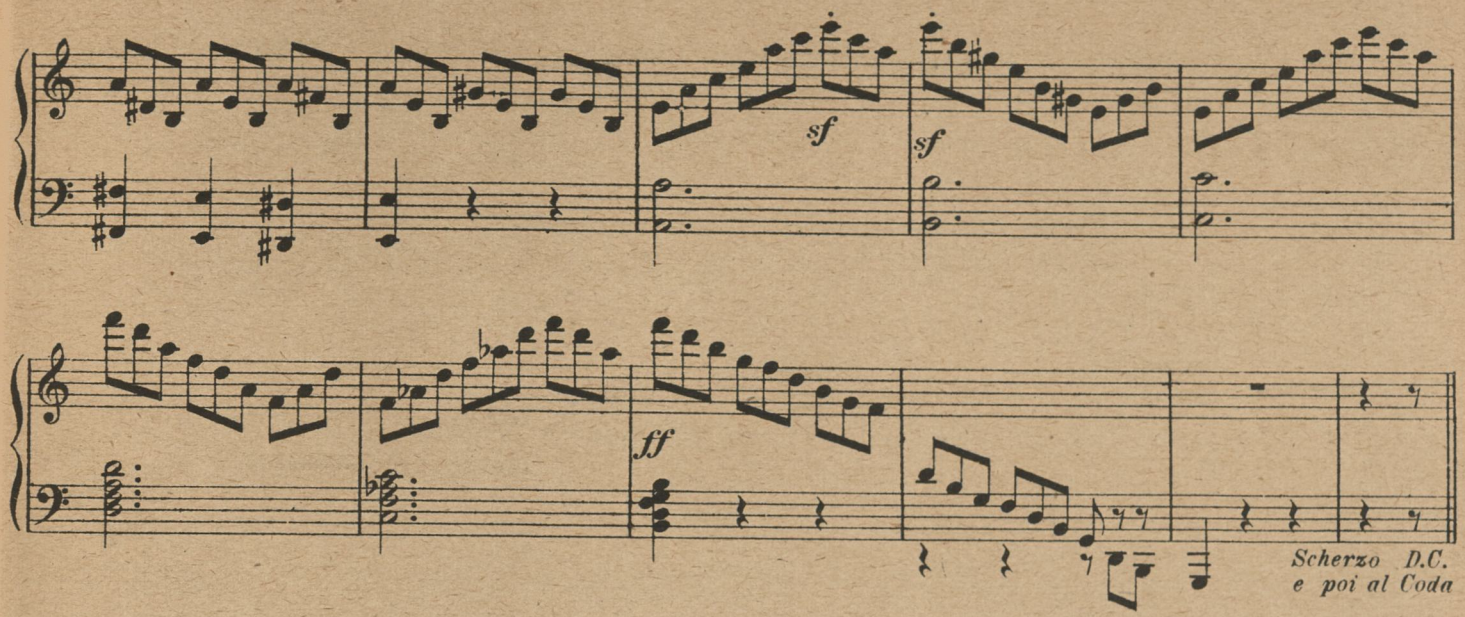
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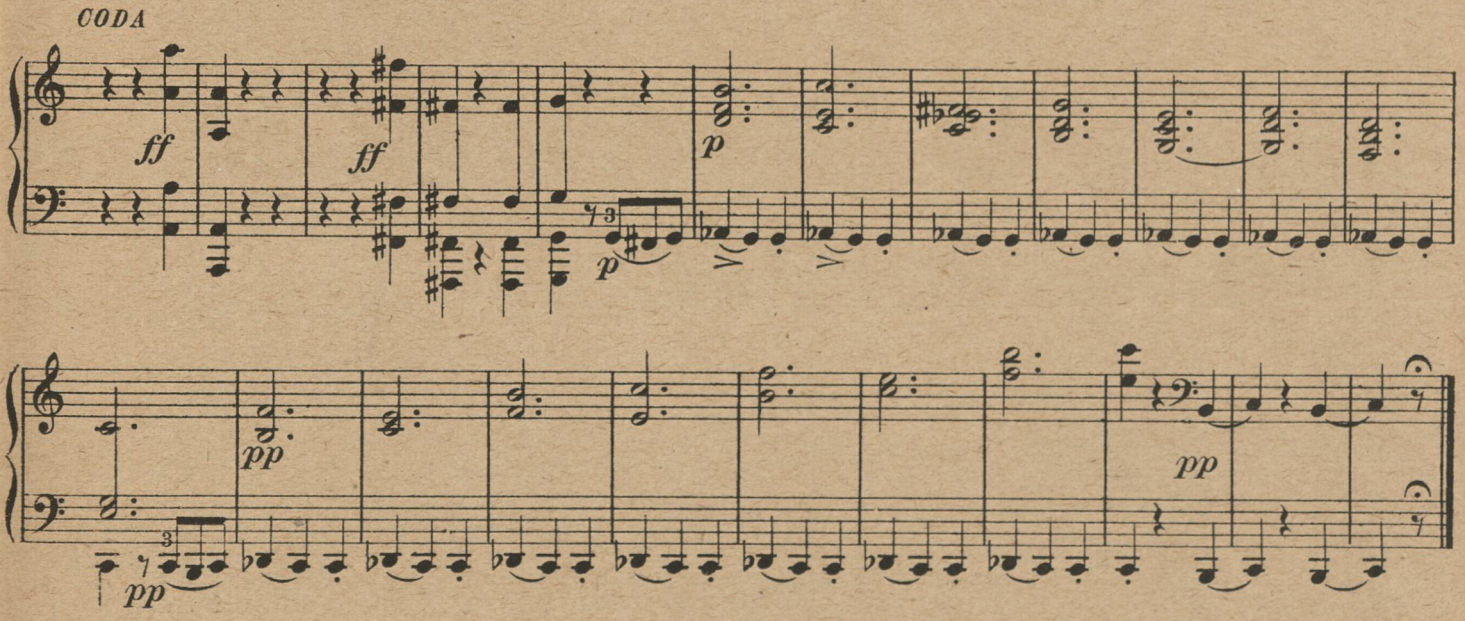
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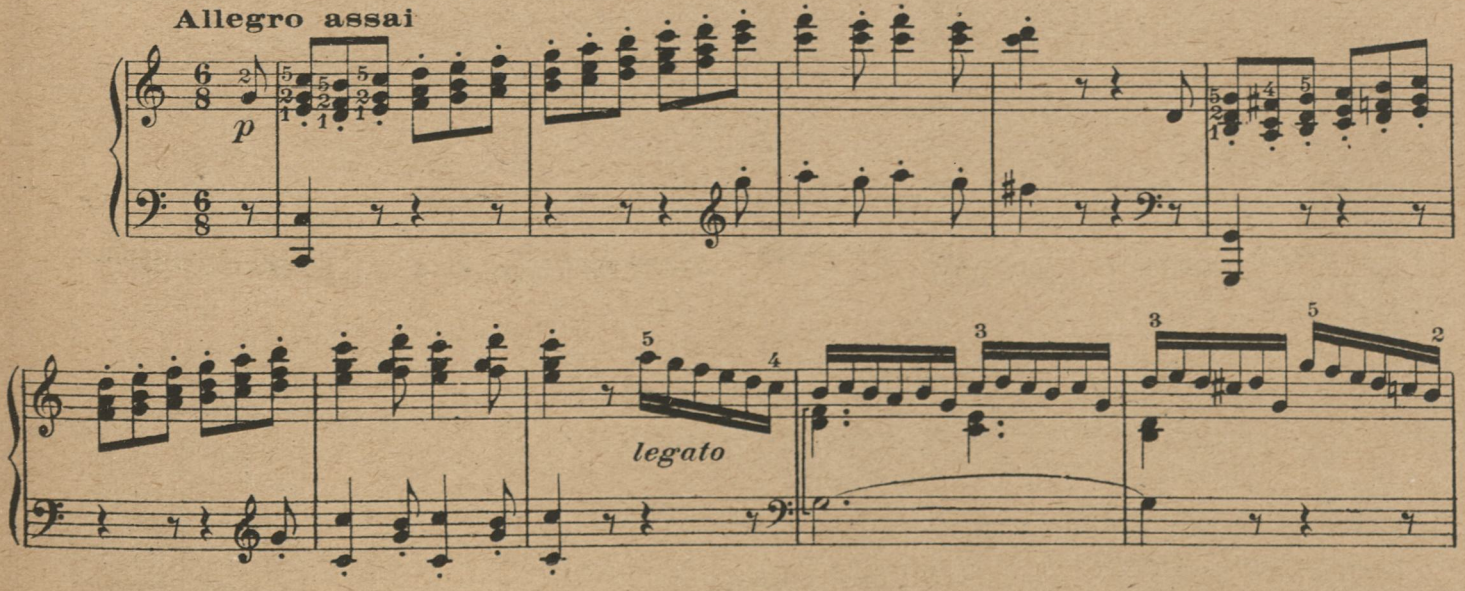
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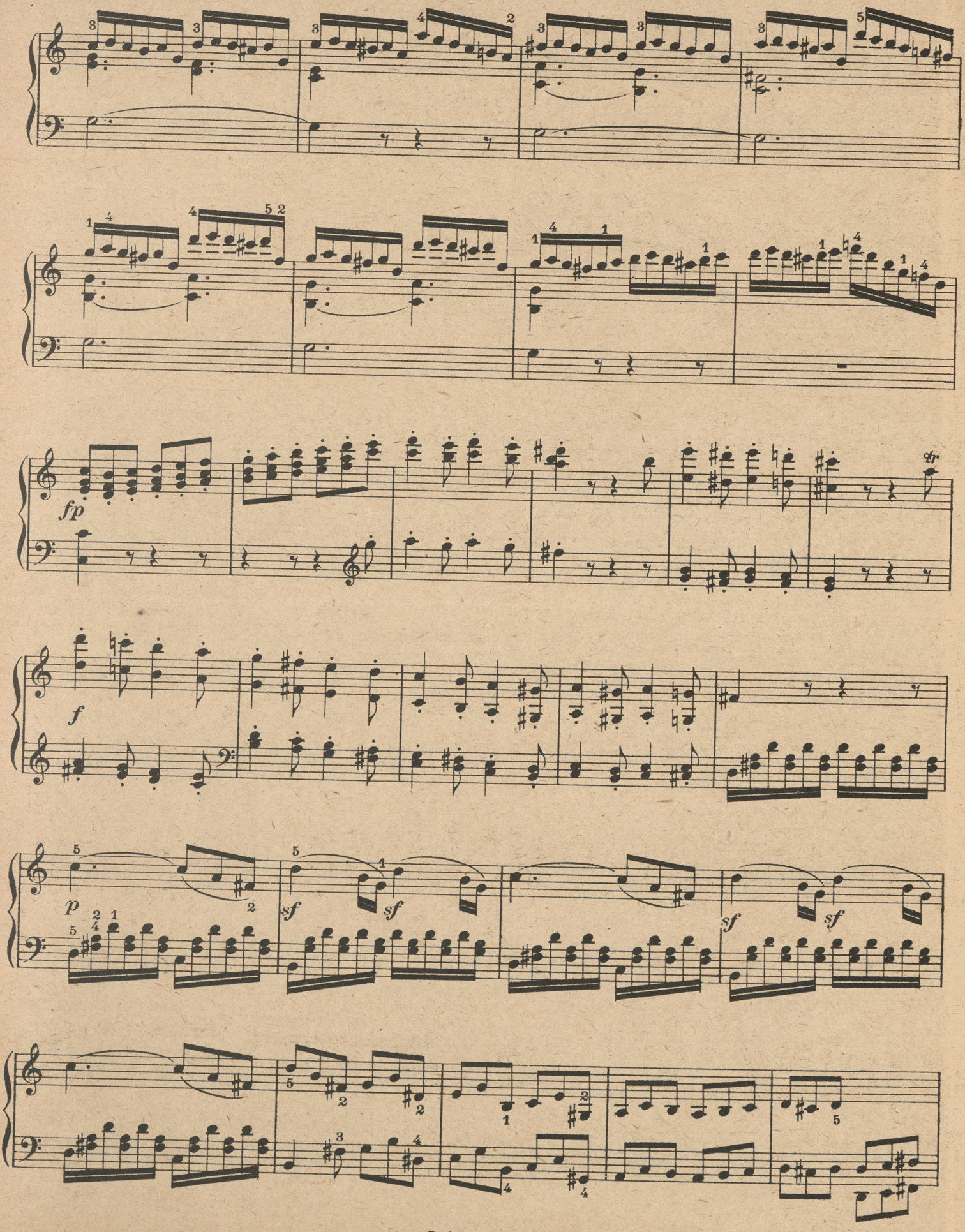
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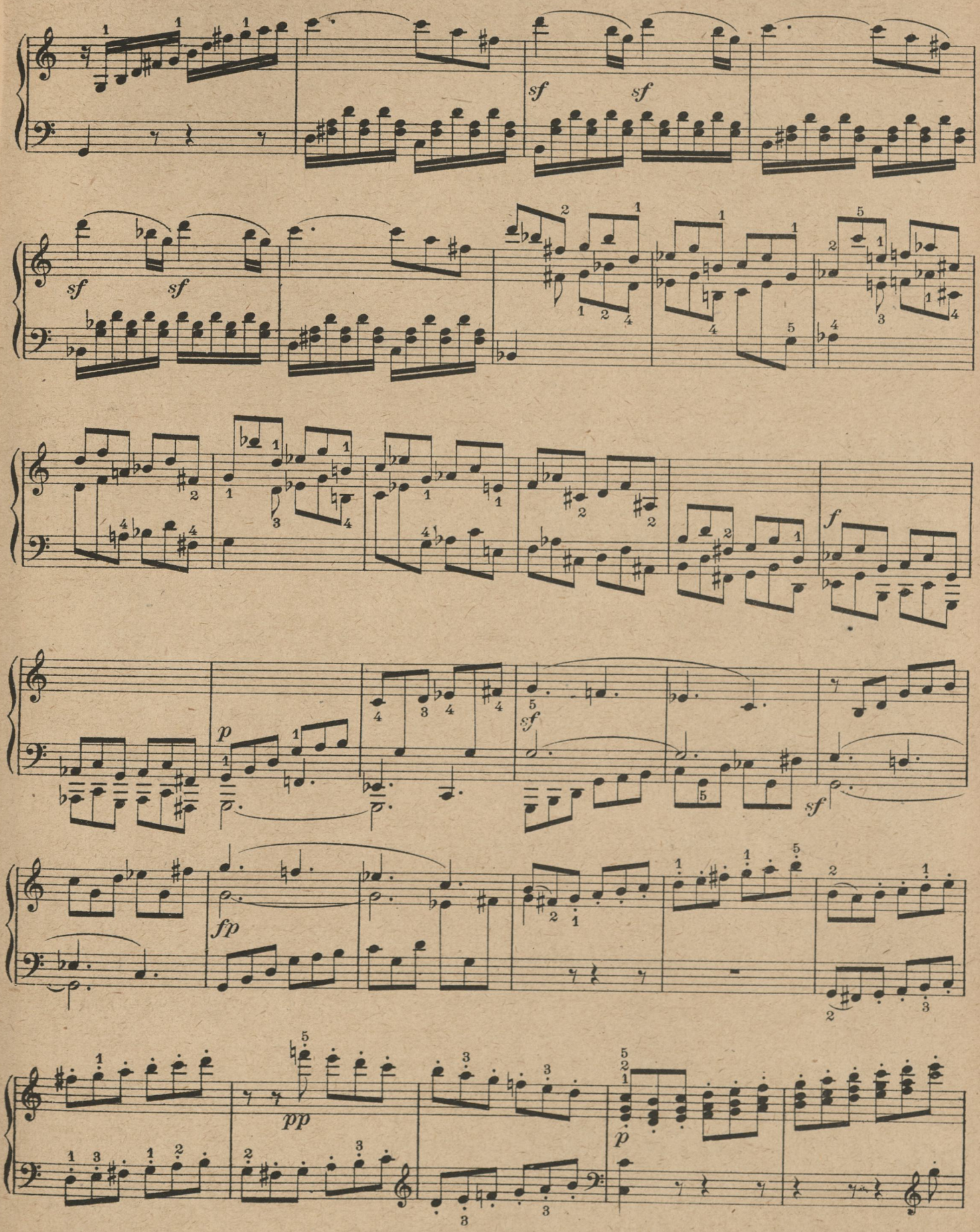
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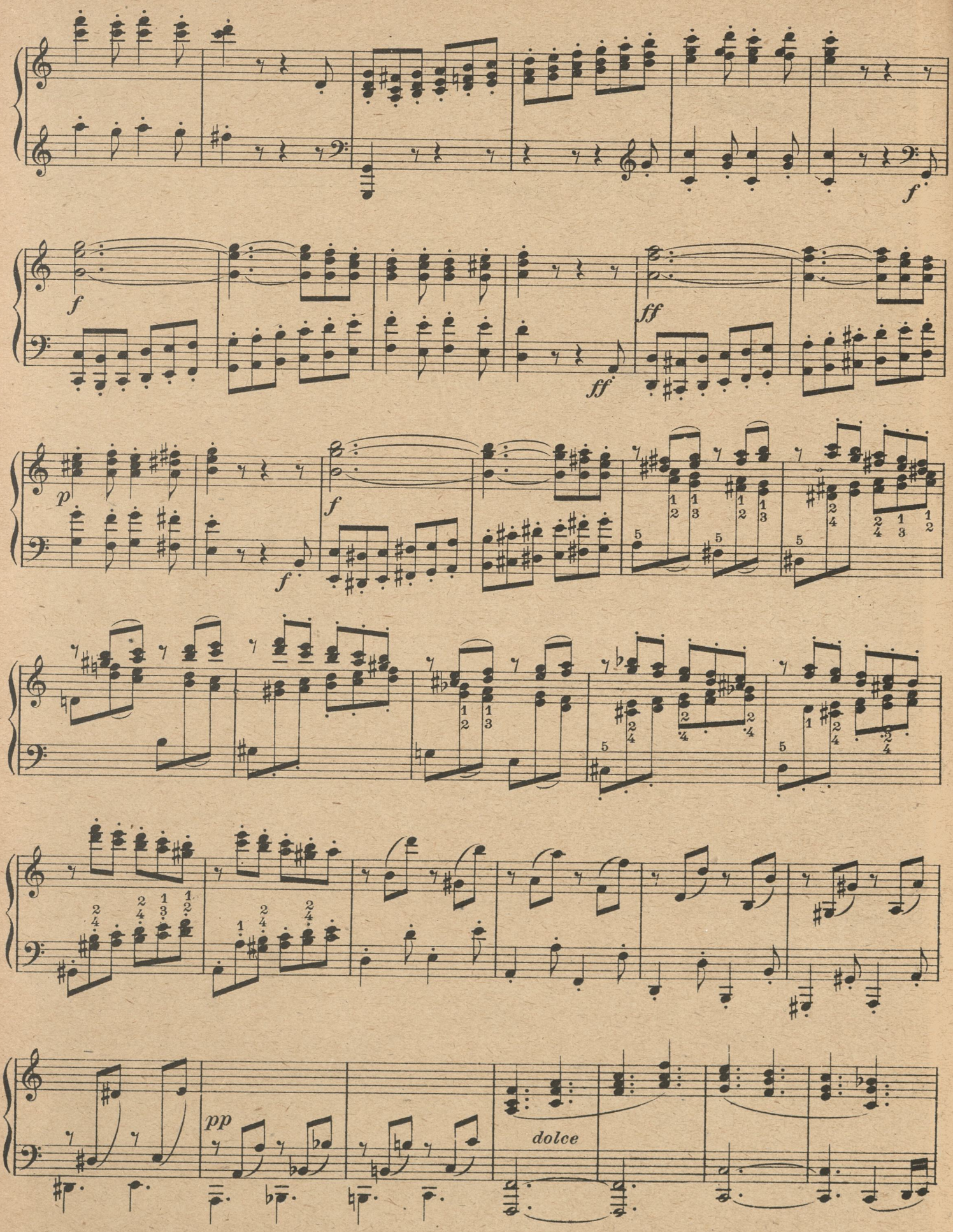
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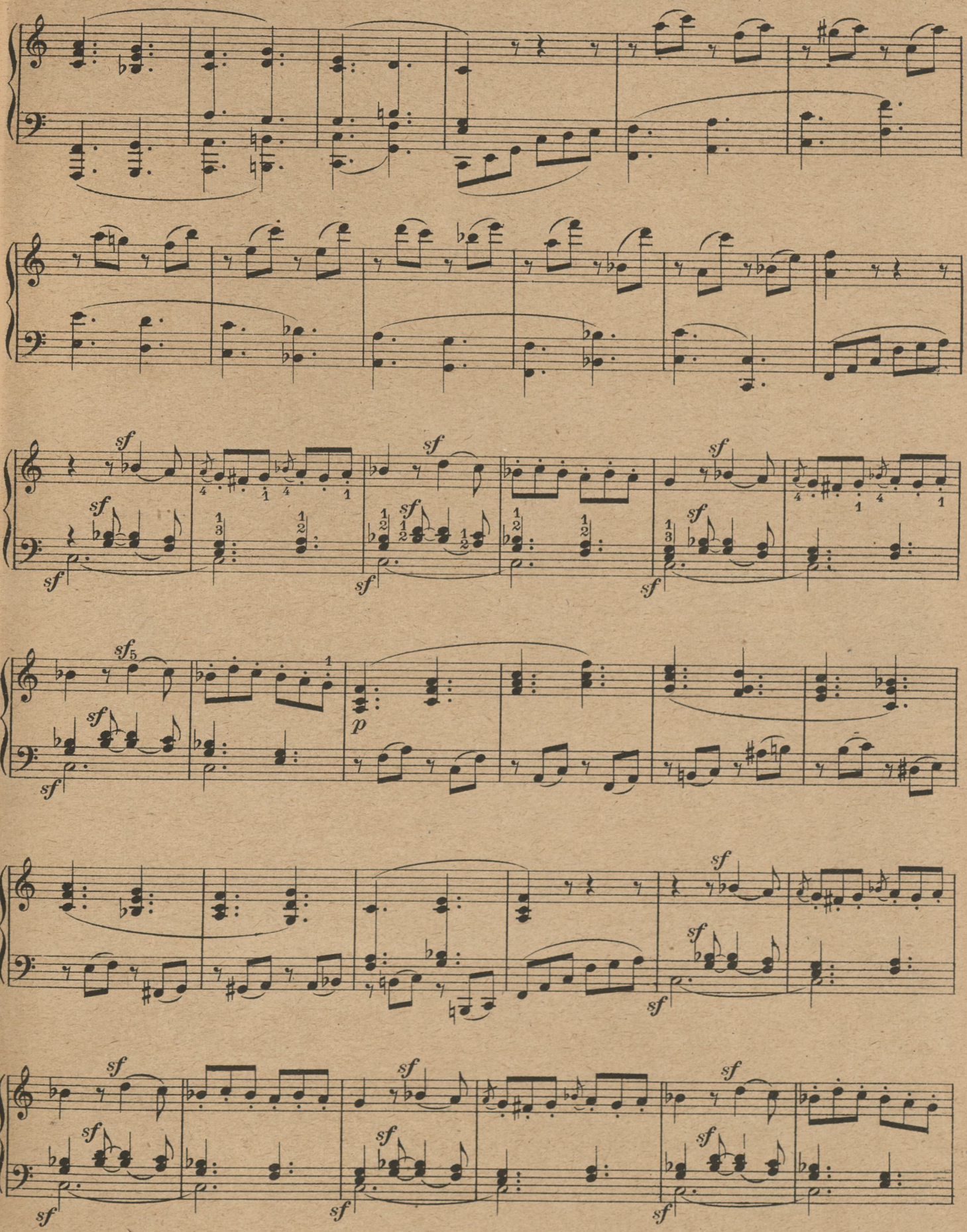

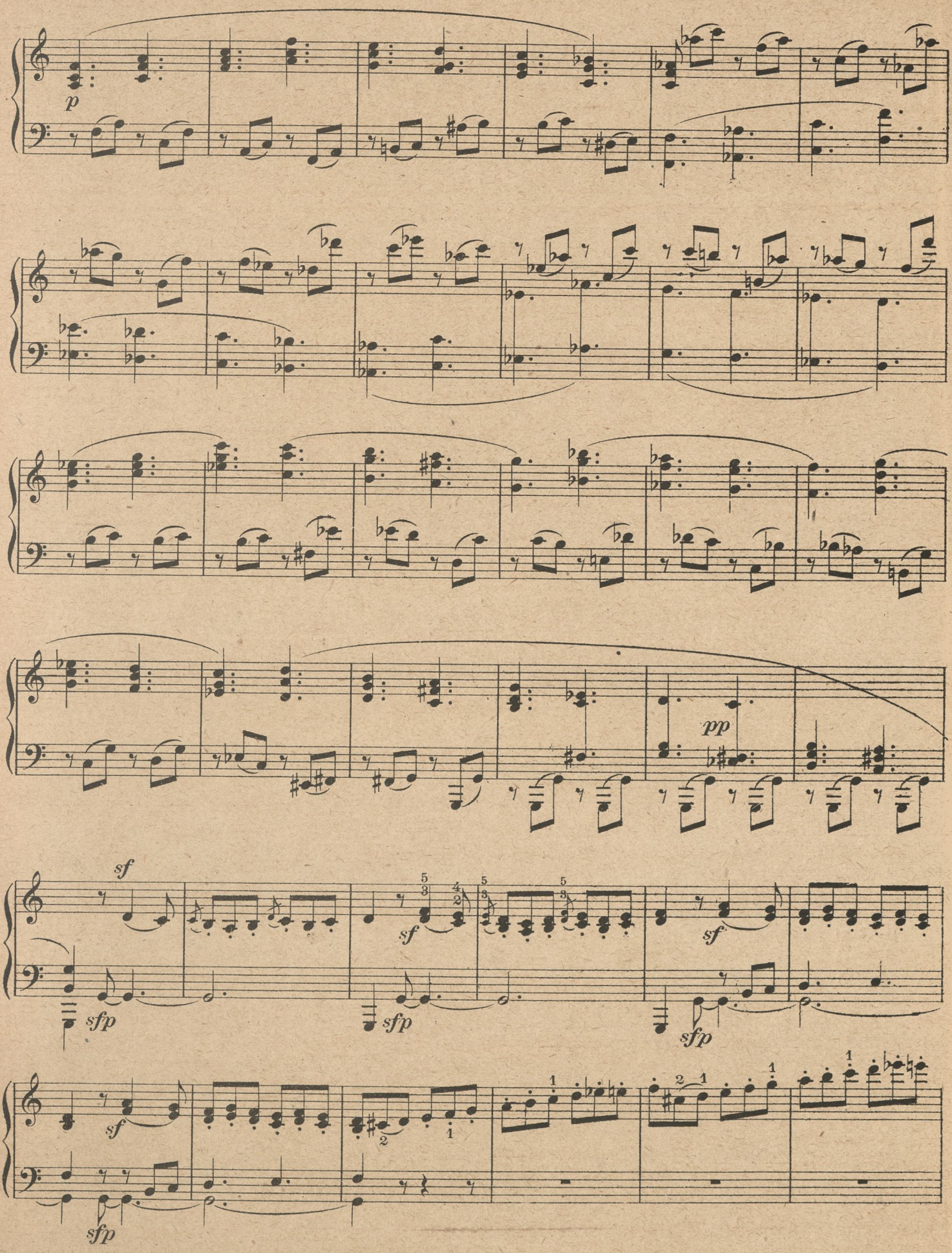
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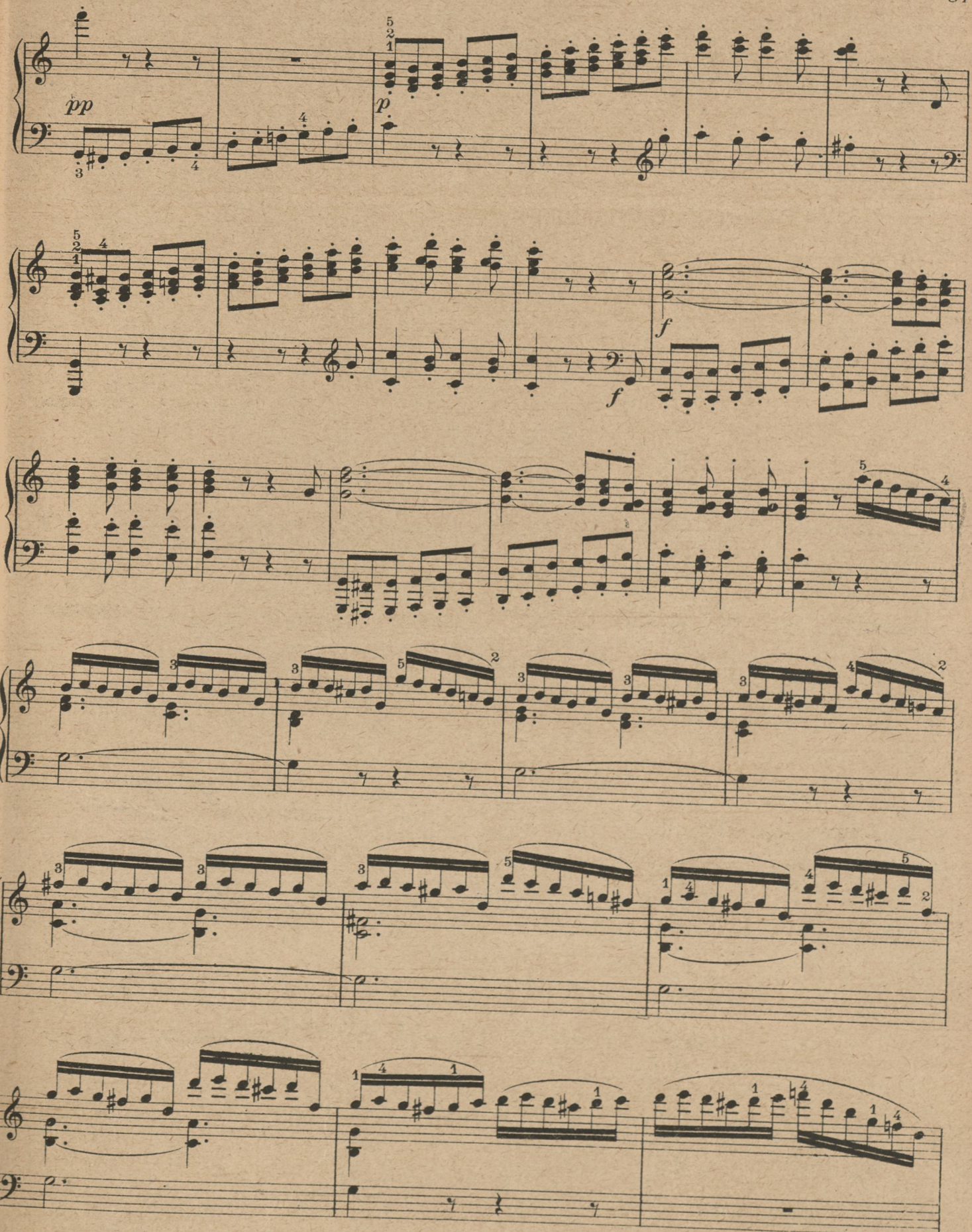
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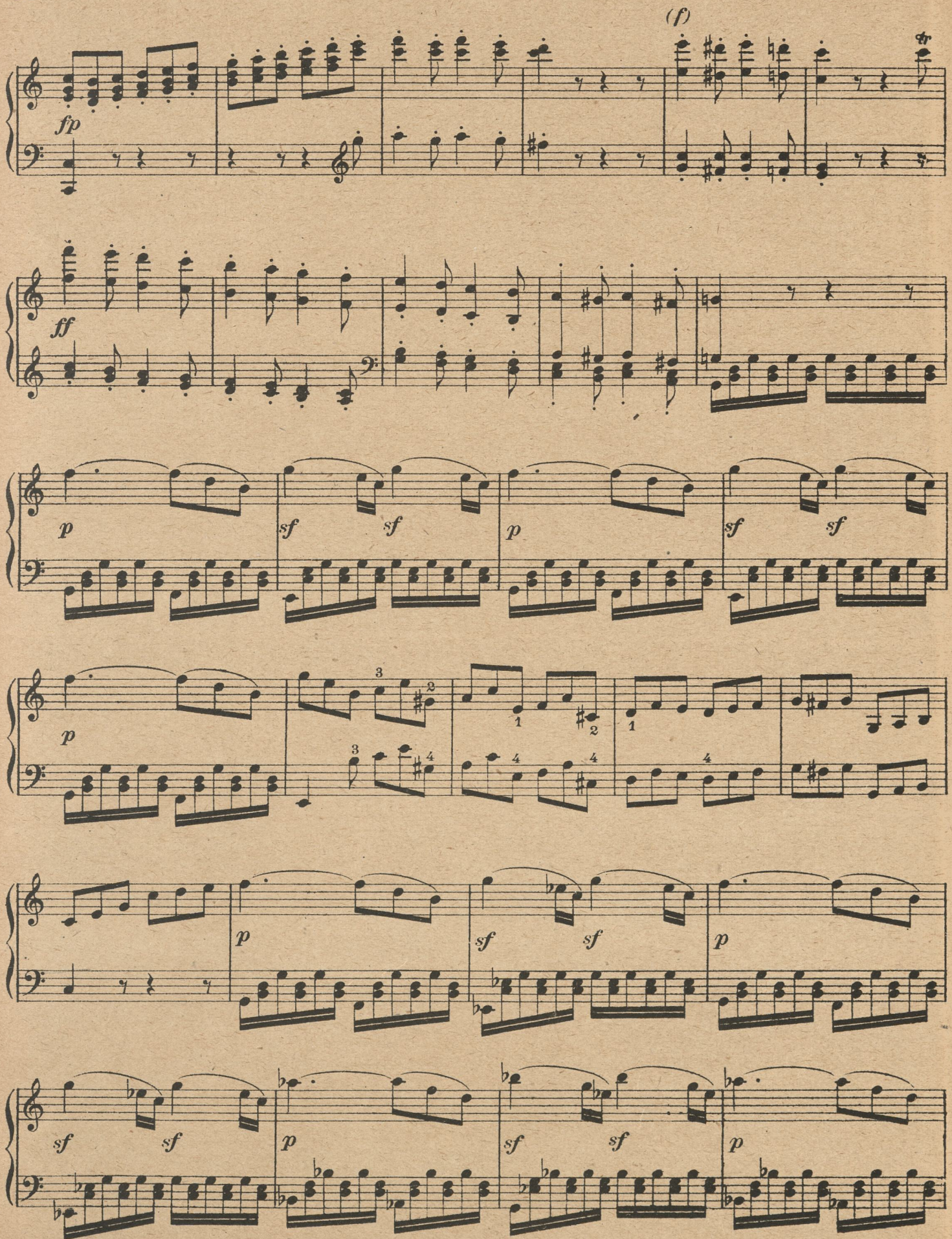
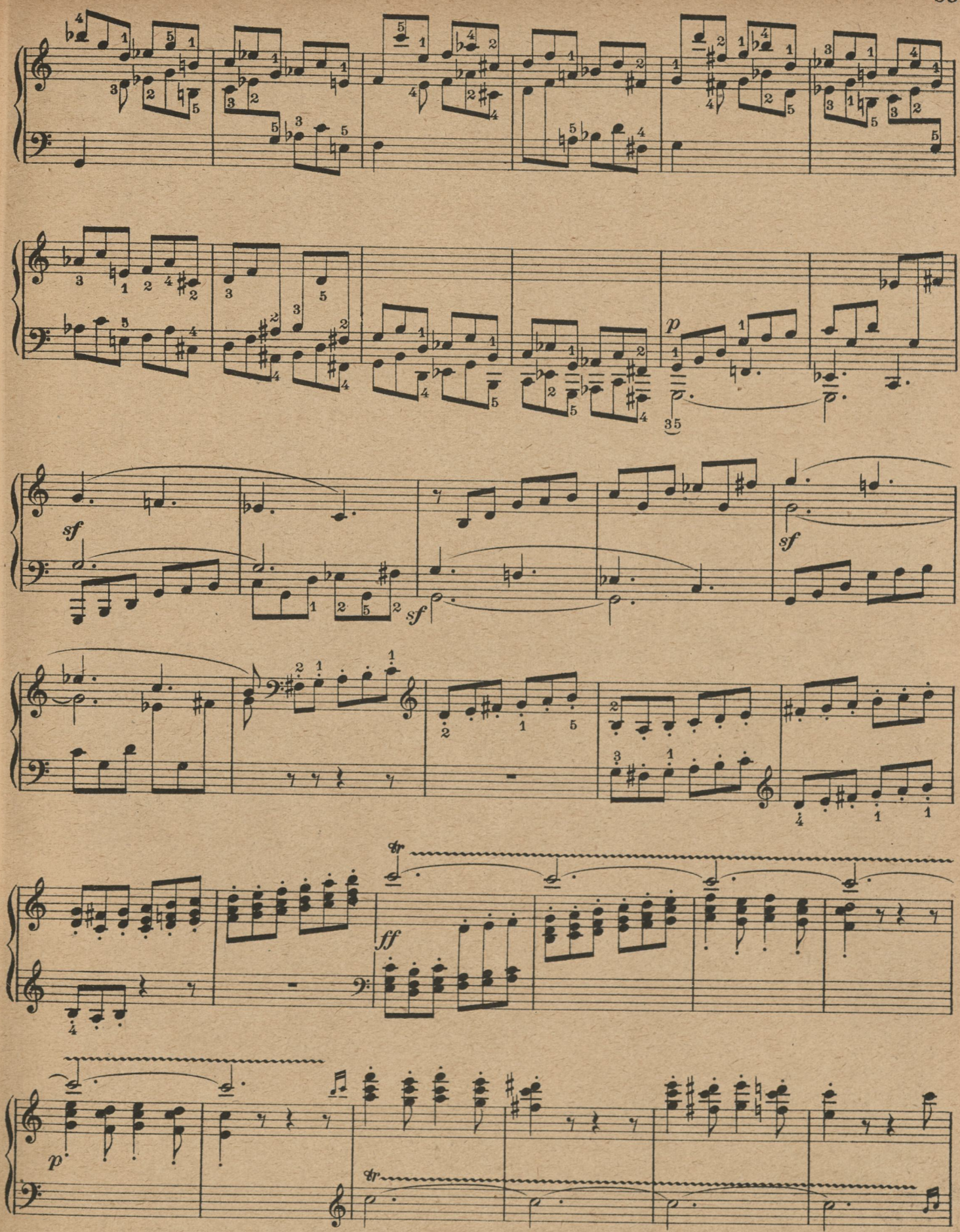


(f) Voir notes critiques, Sonate III.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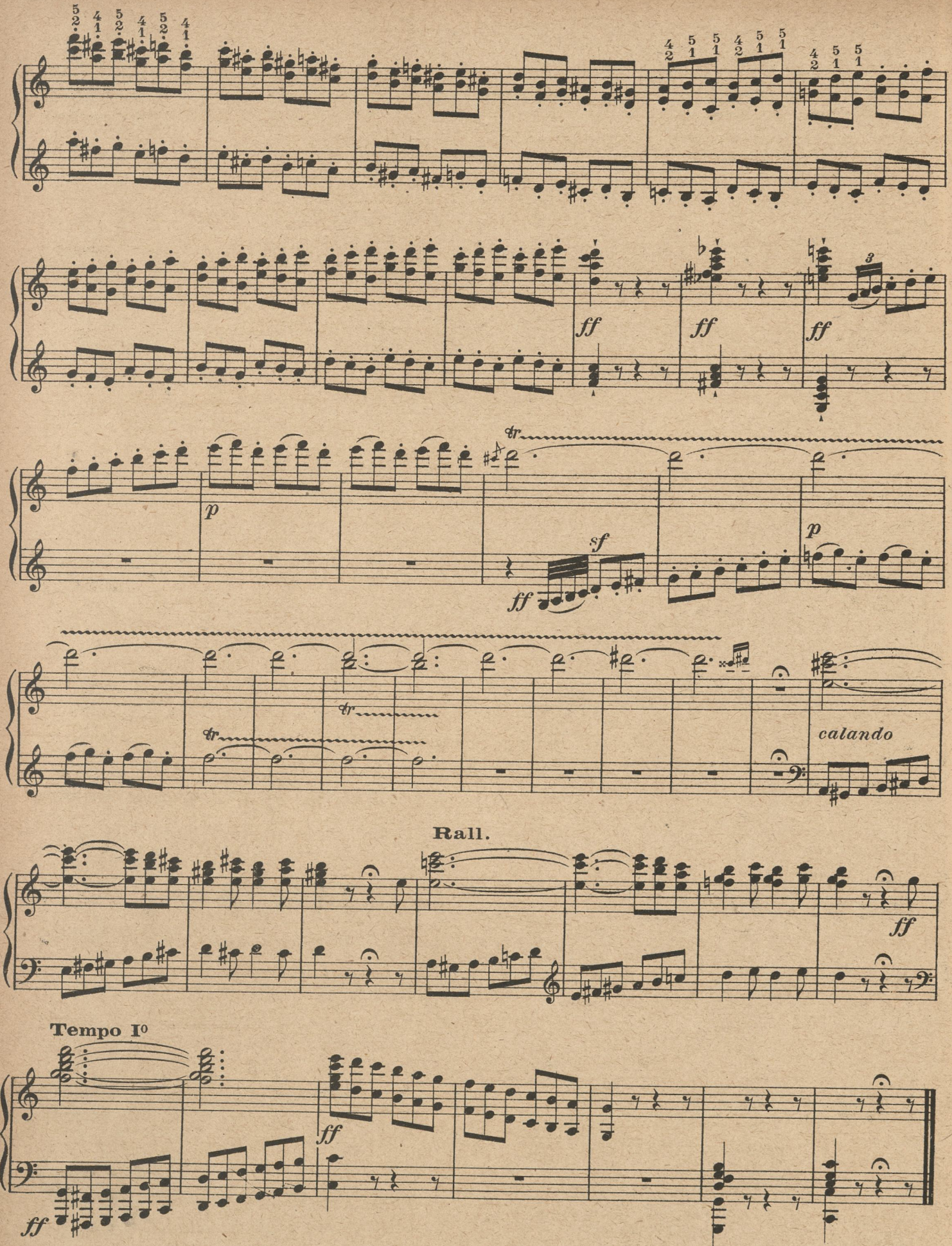
ff
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p
sf
ff
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tr
tr
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calando
Rall.
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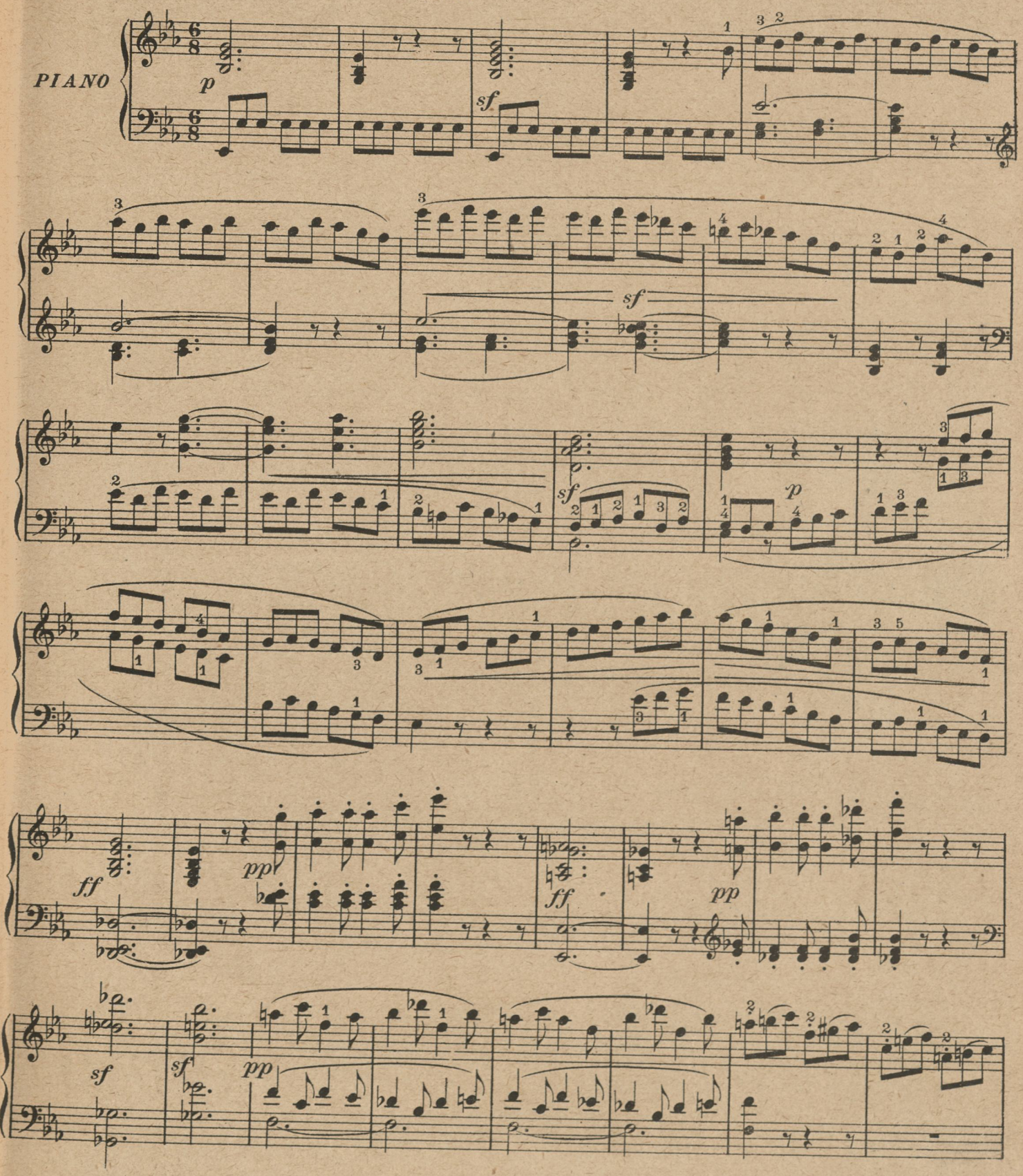
Tempo I°
ff
ff

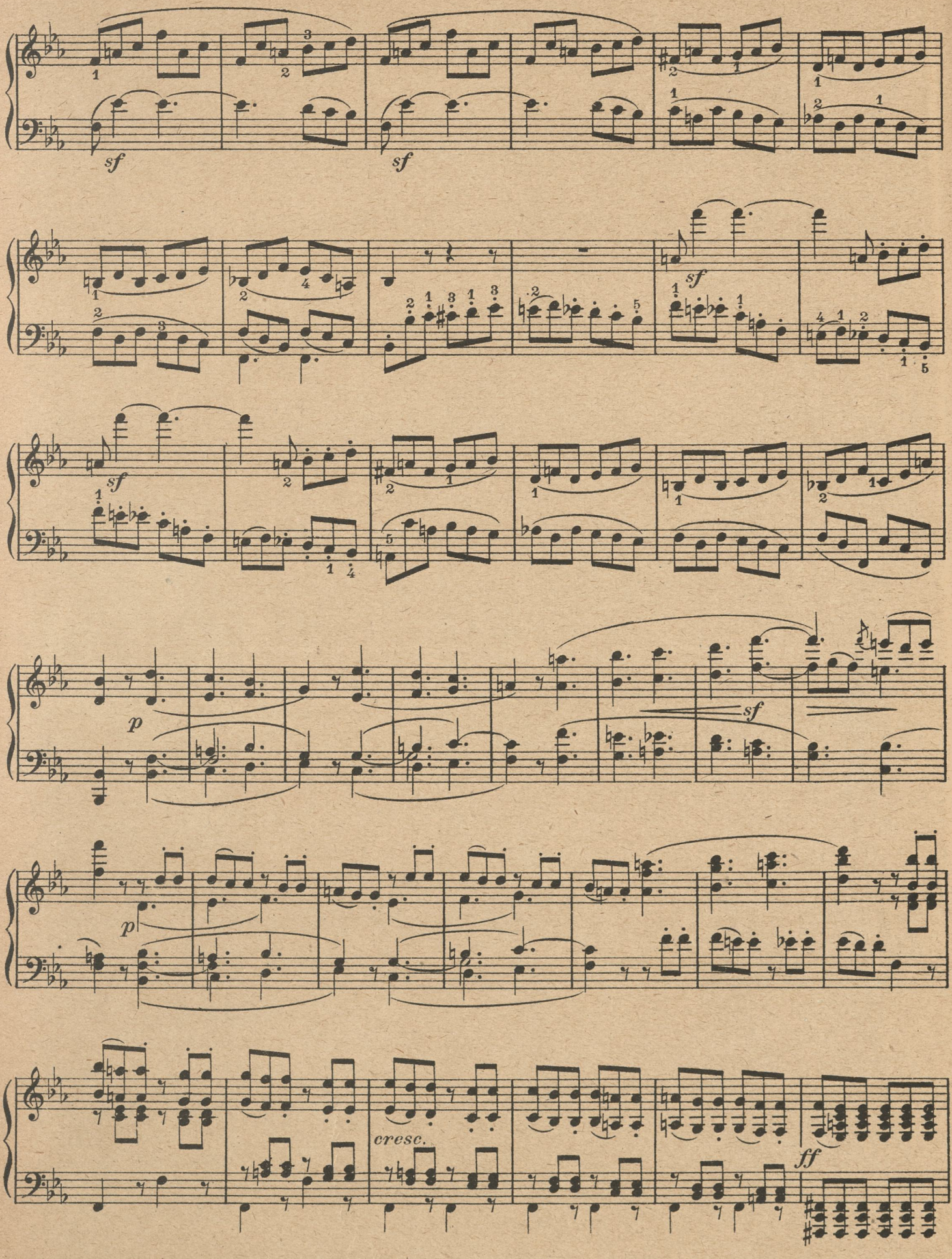
SONATE

à Madame la Comtesse Babette de Keglevics

Op. 7

Nº 4 Allegro molto con brio

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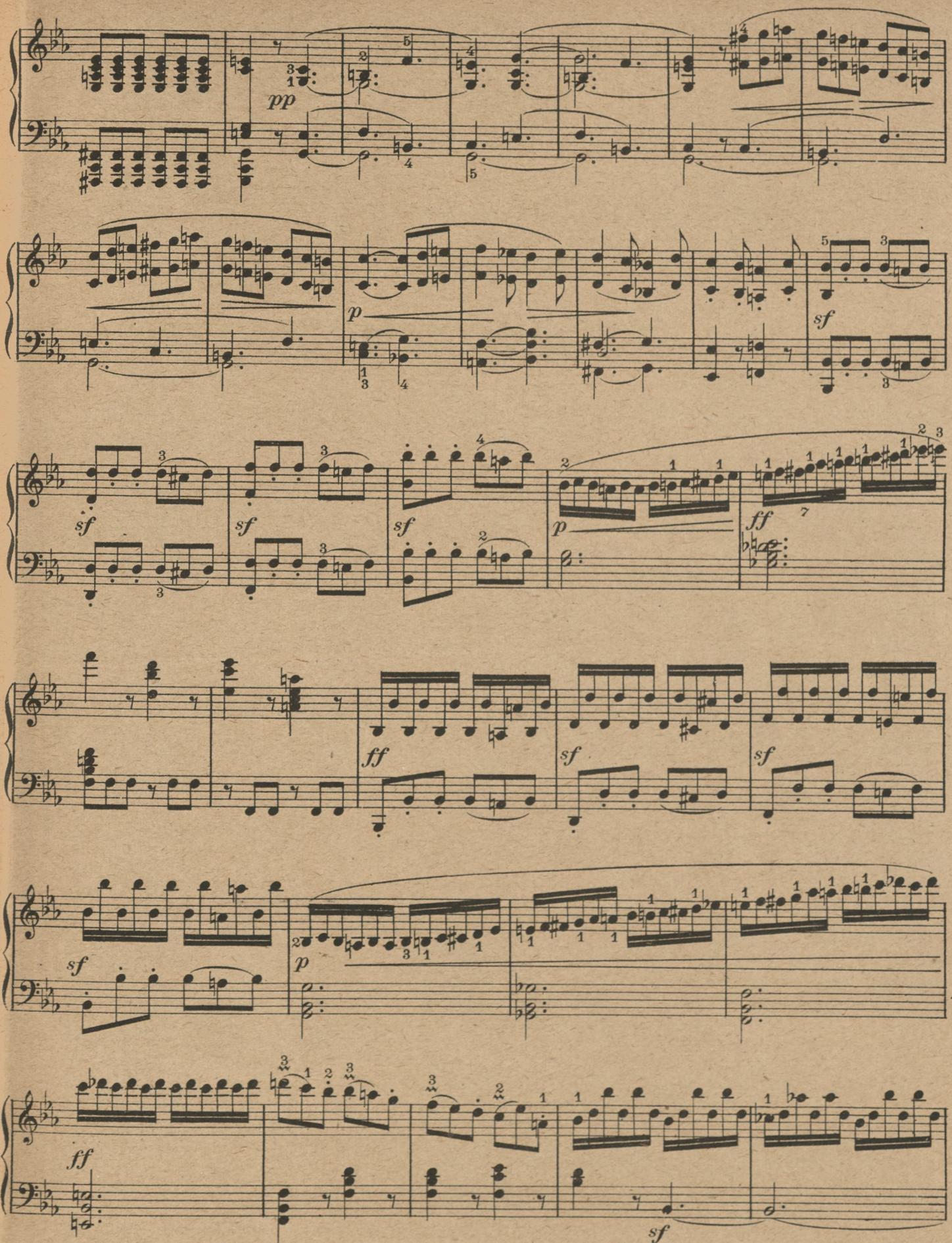
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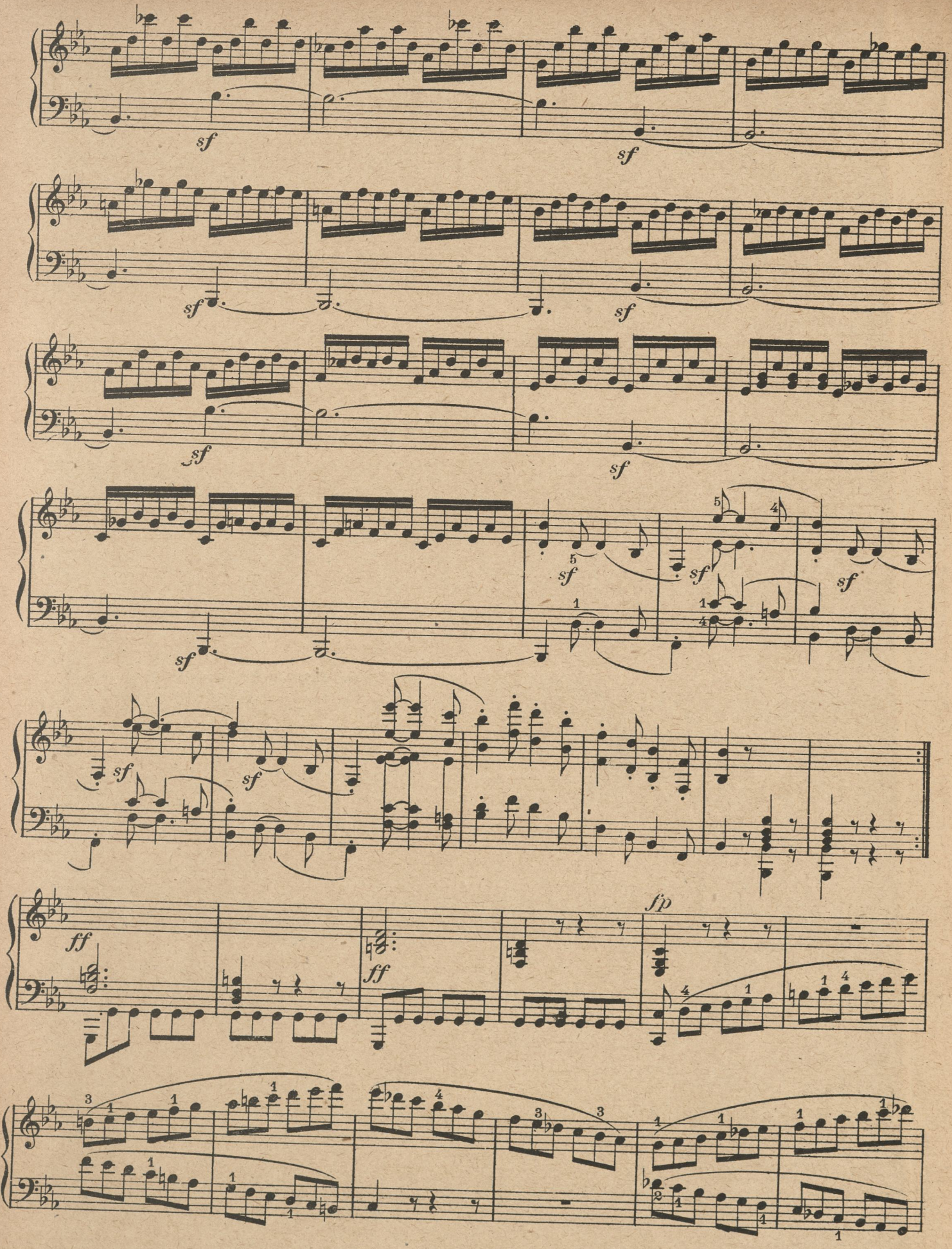
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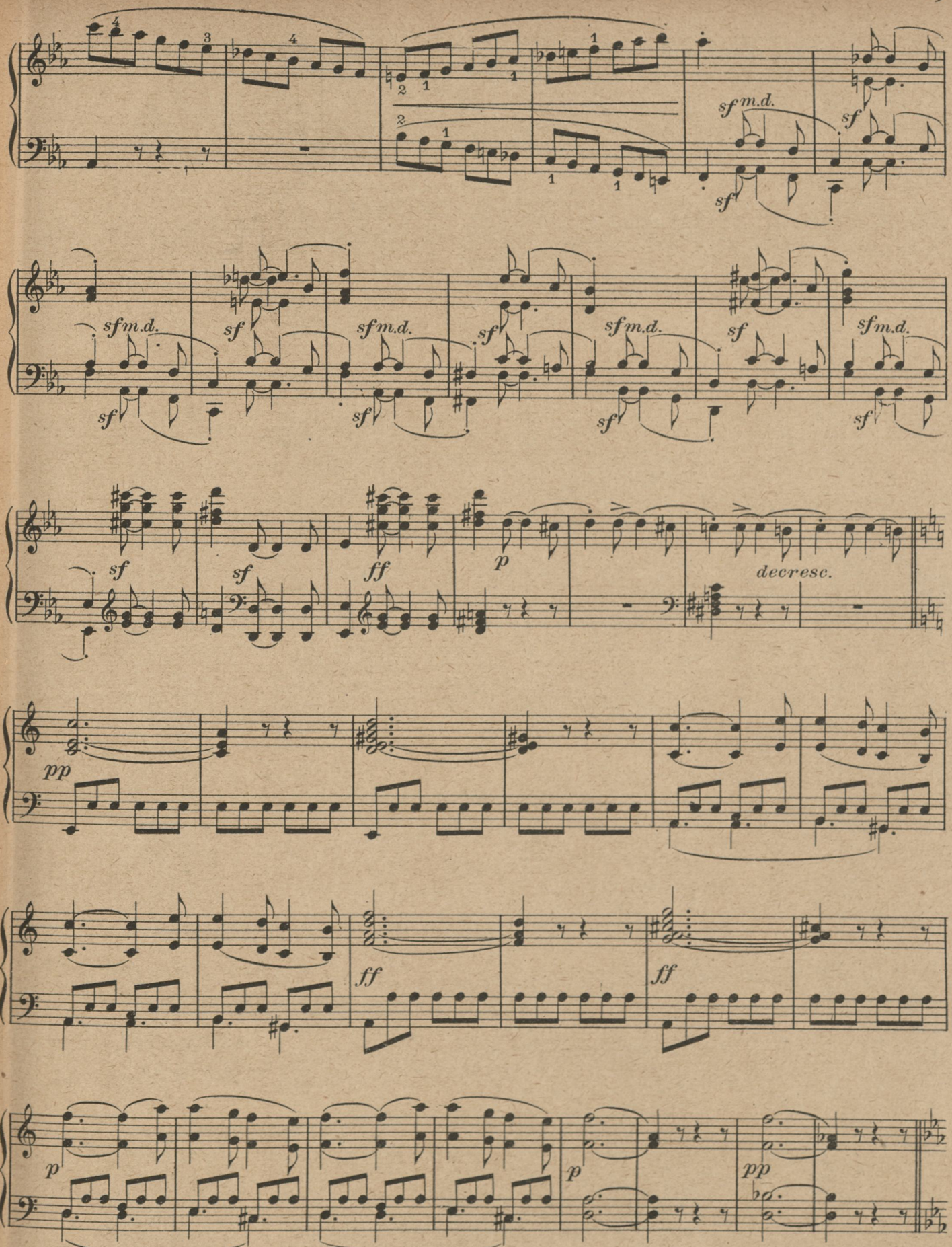
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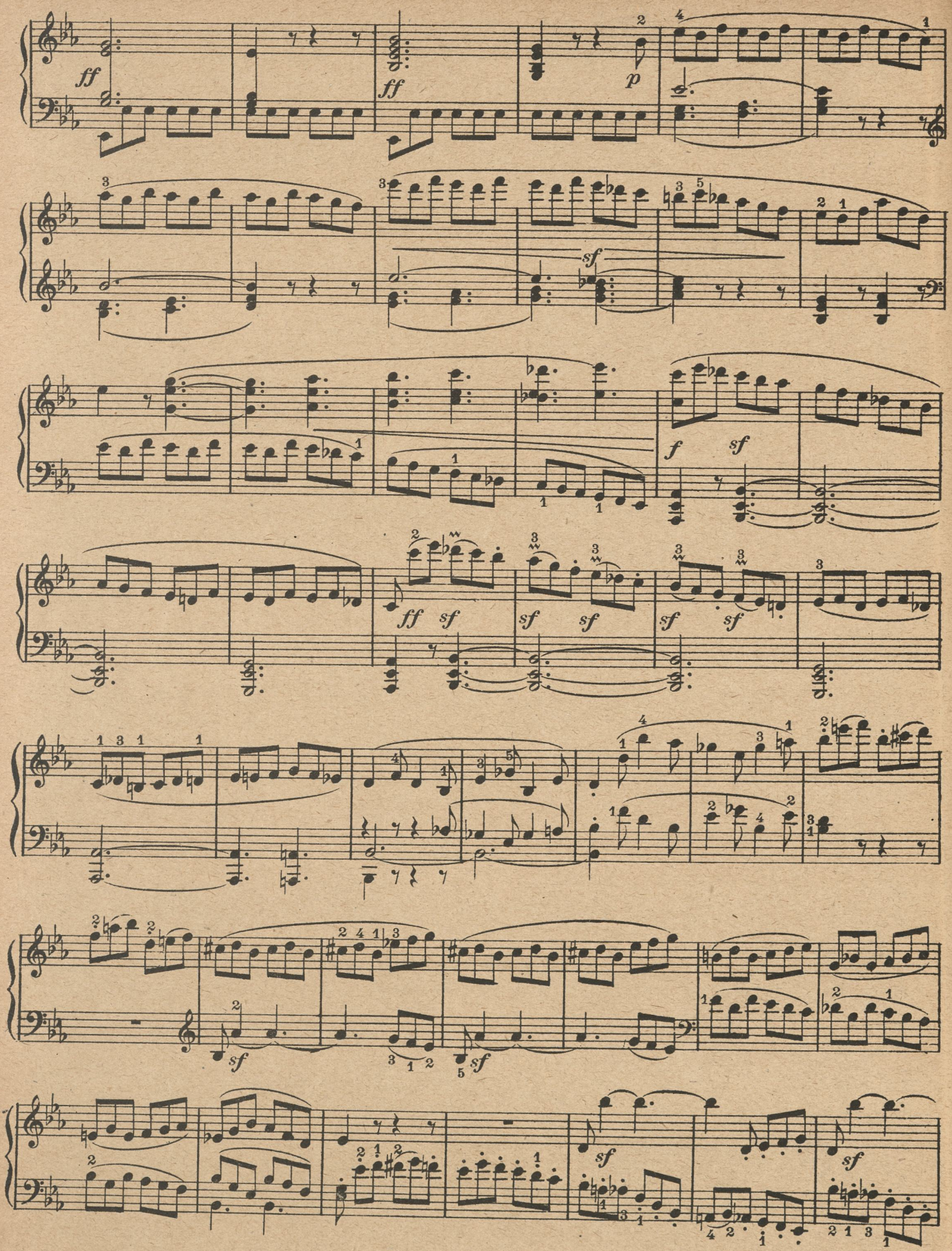
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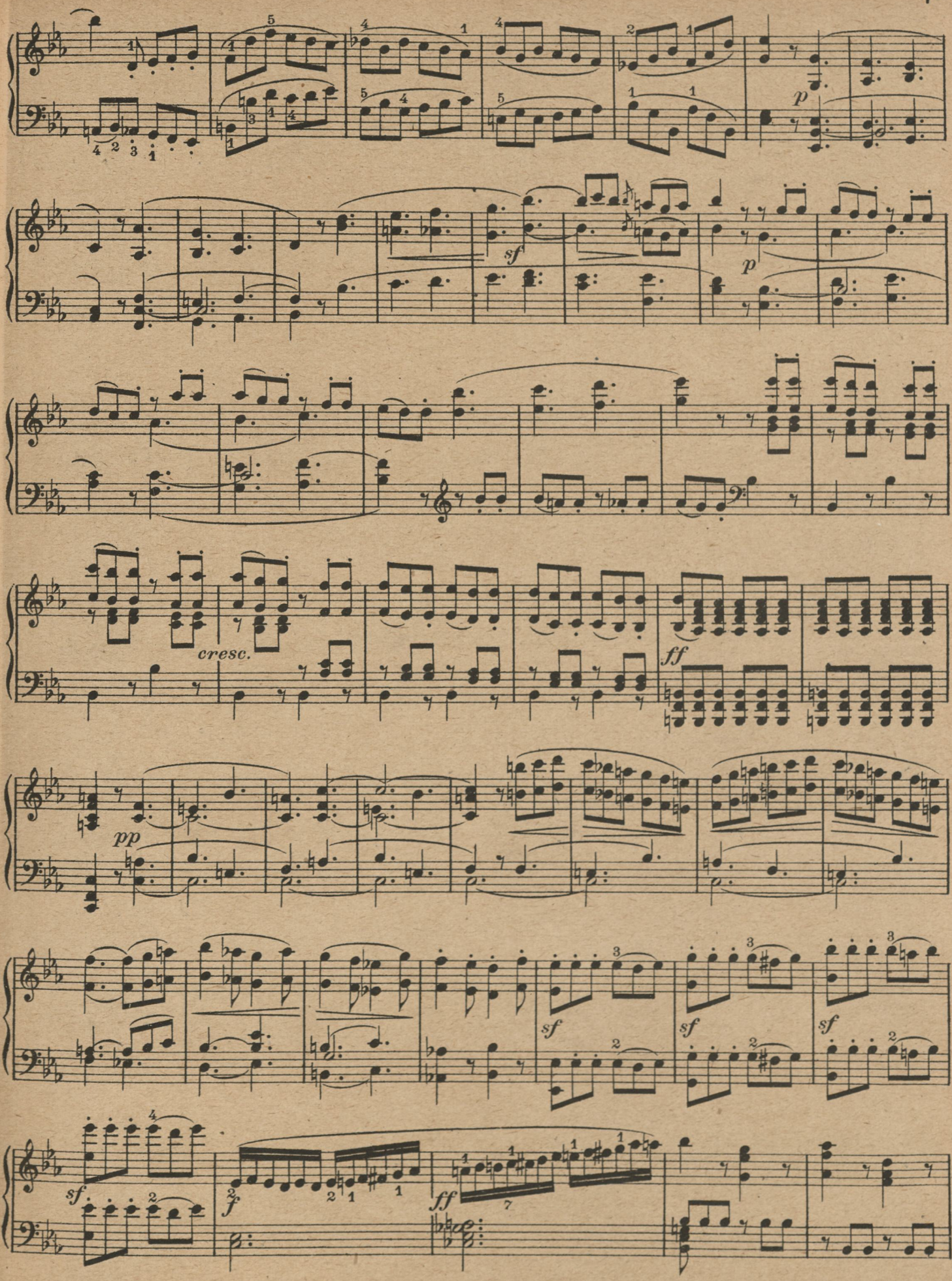
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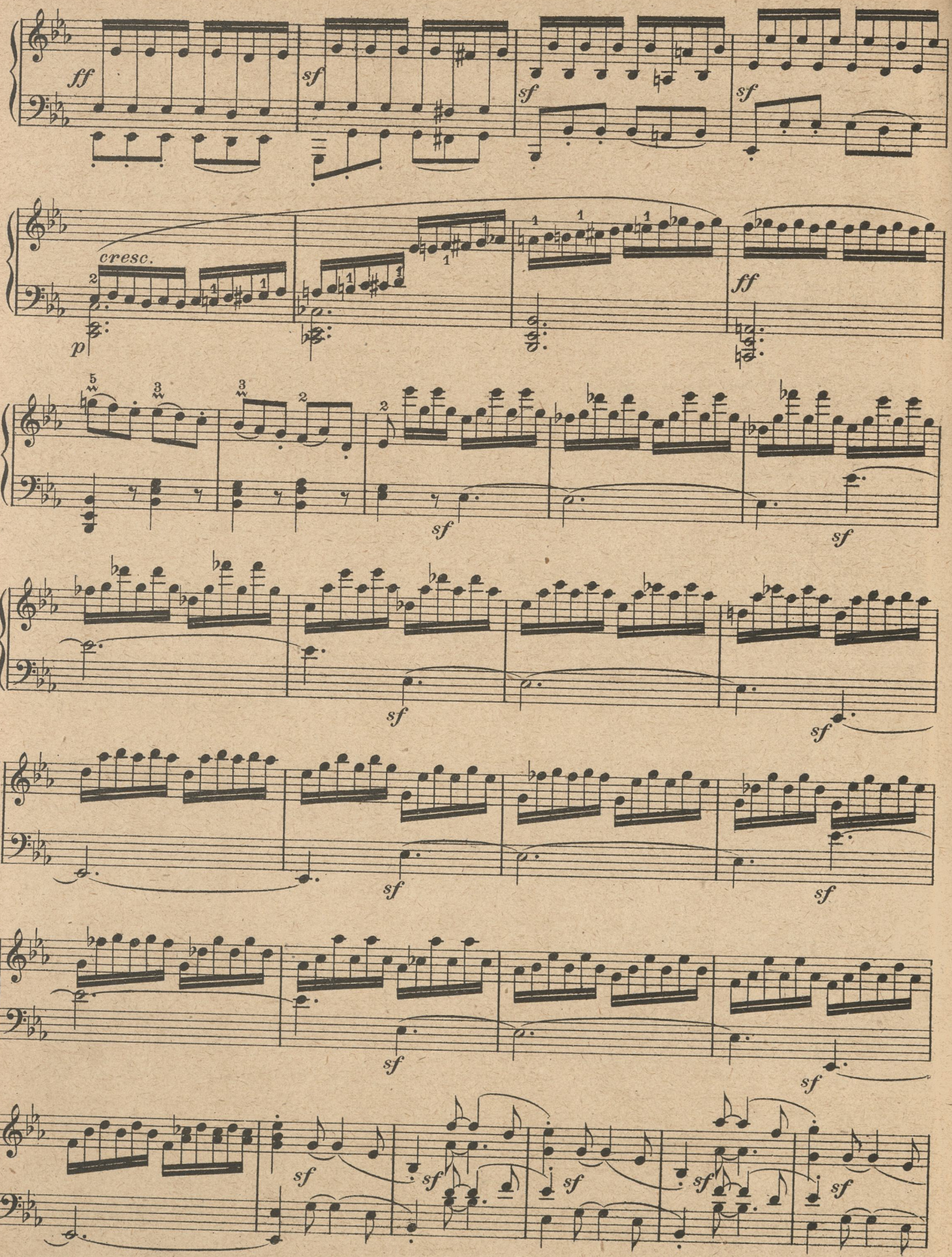
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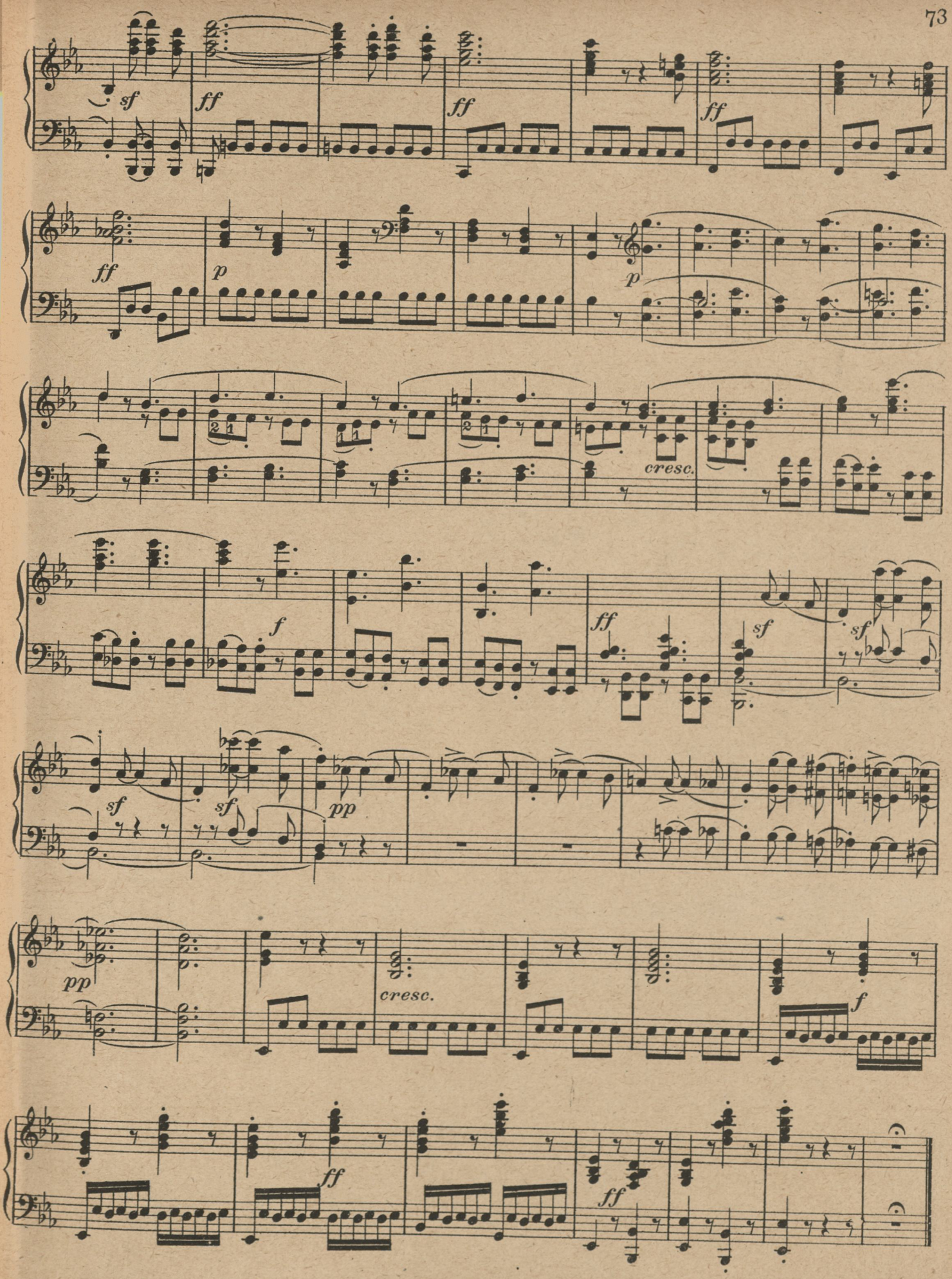
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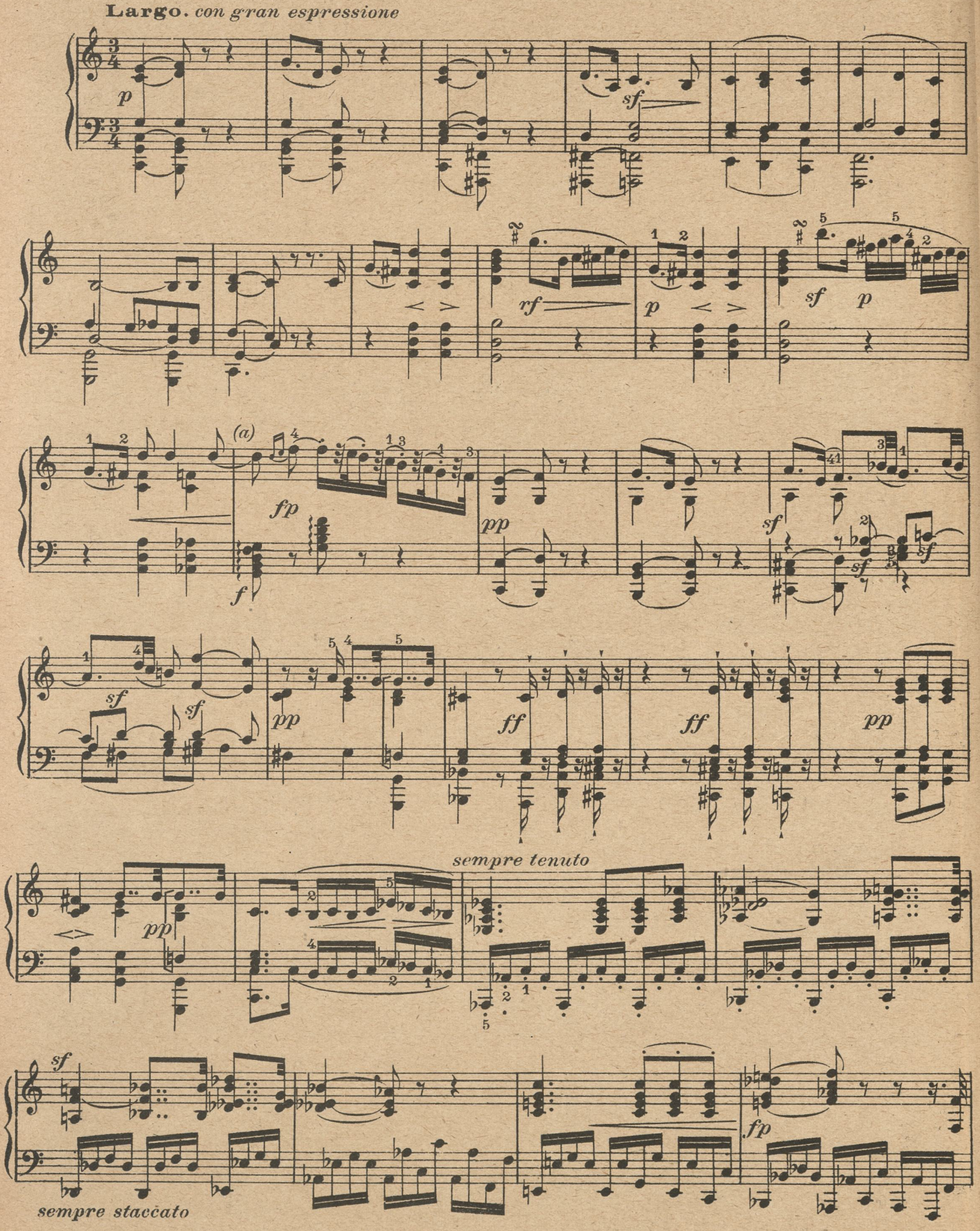
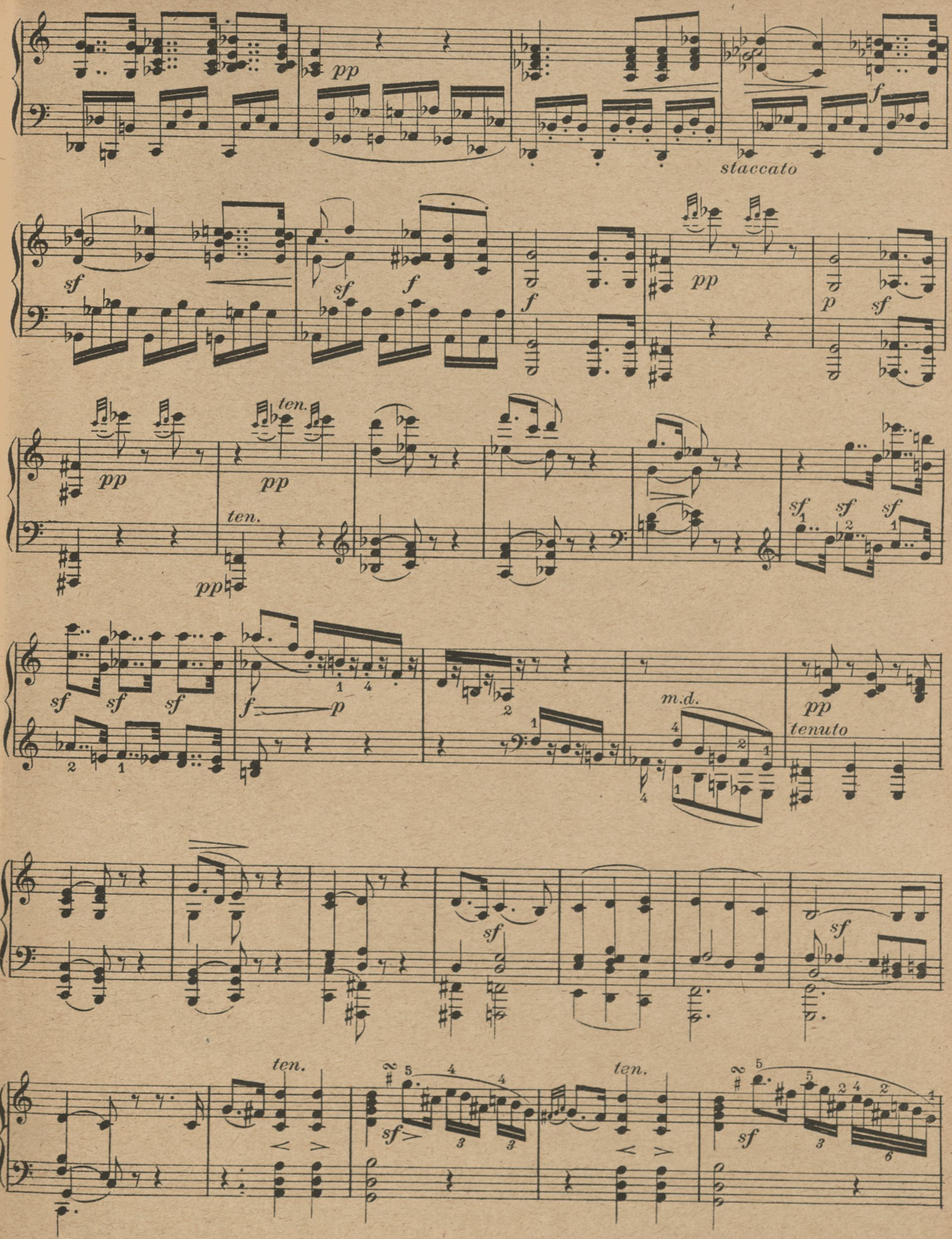


(a) Voir notes critiques, Sonate IV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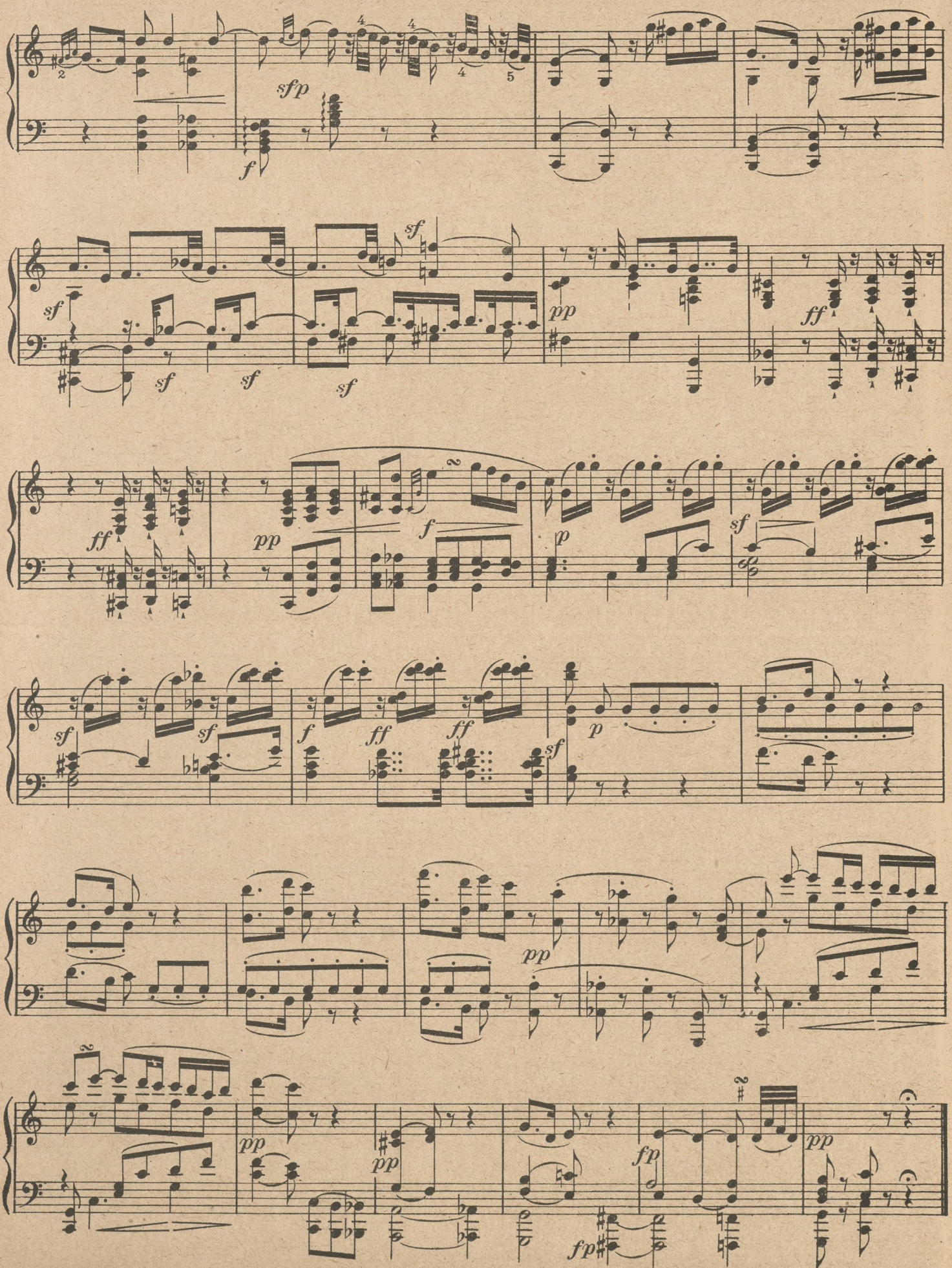
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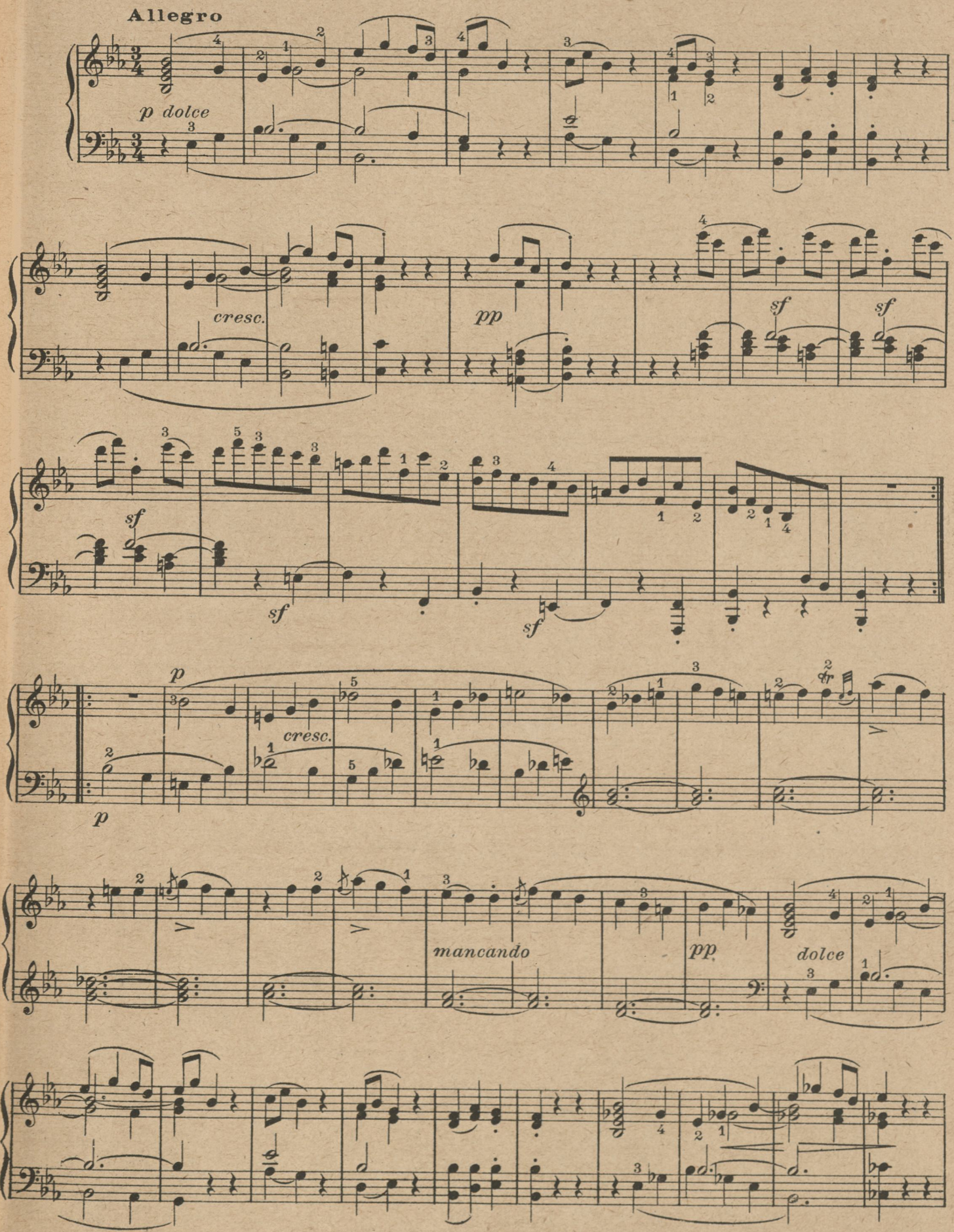
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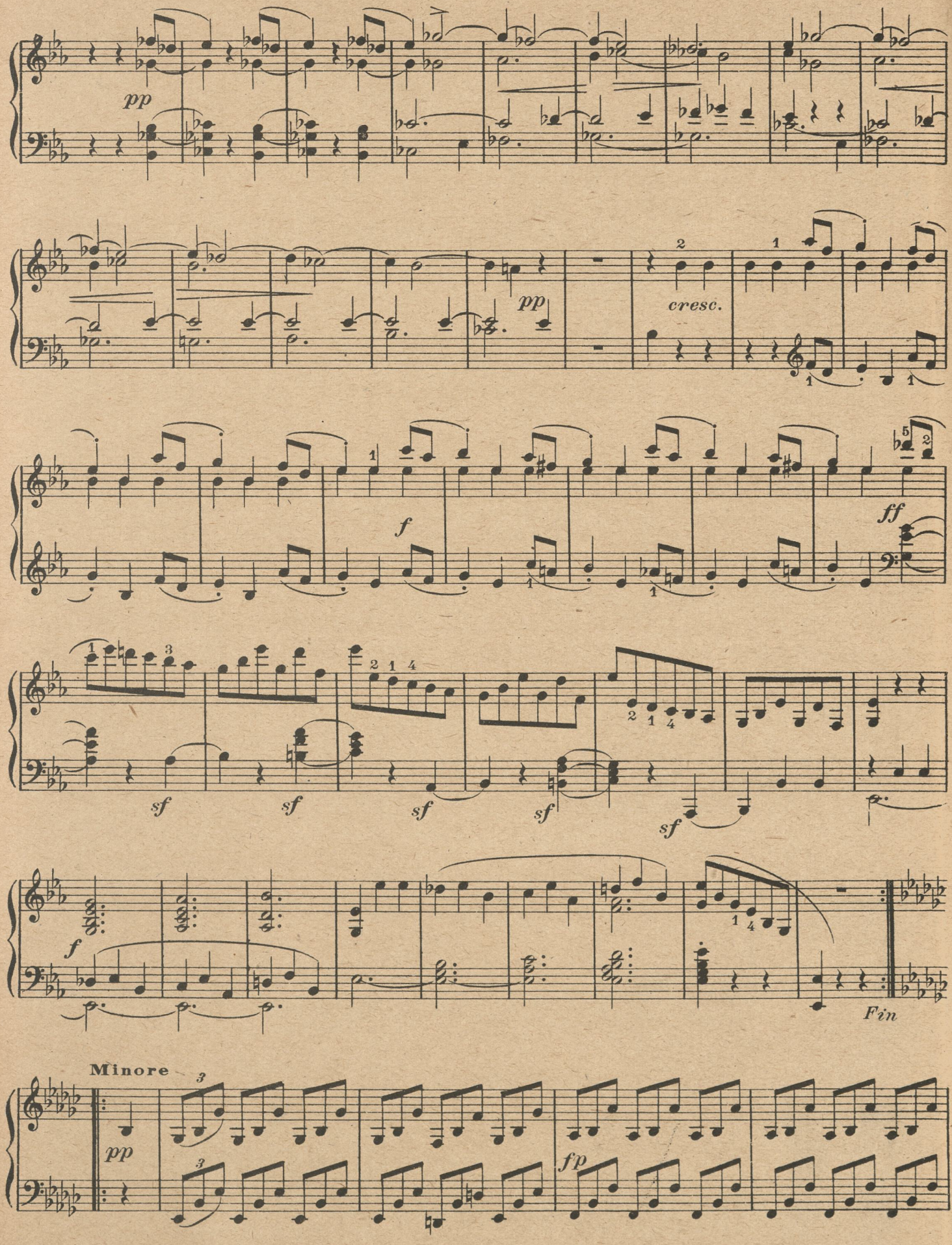
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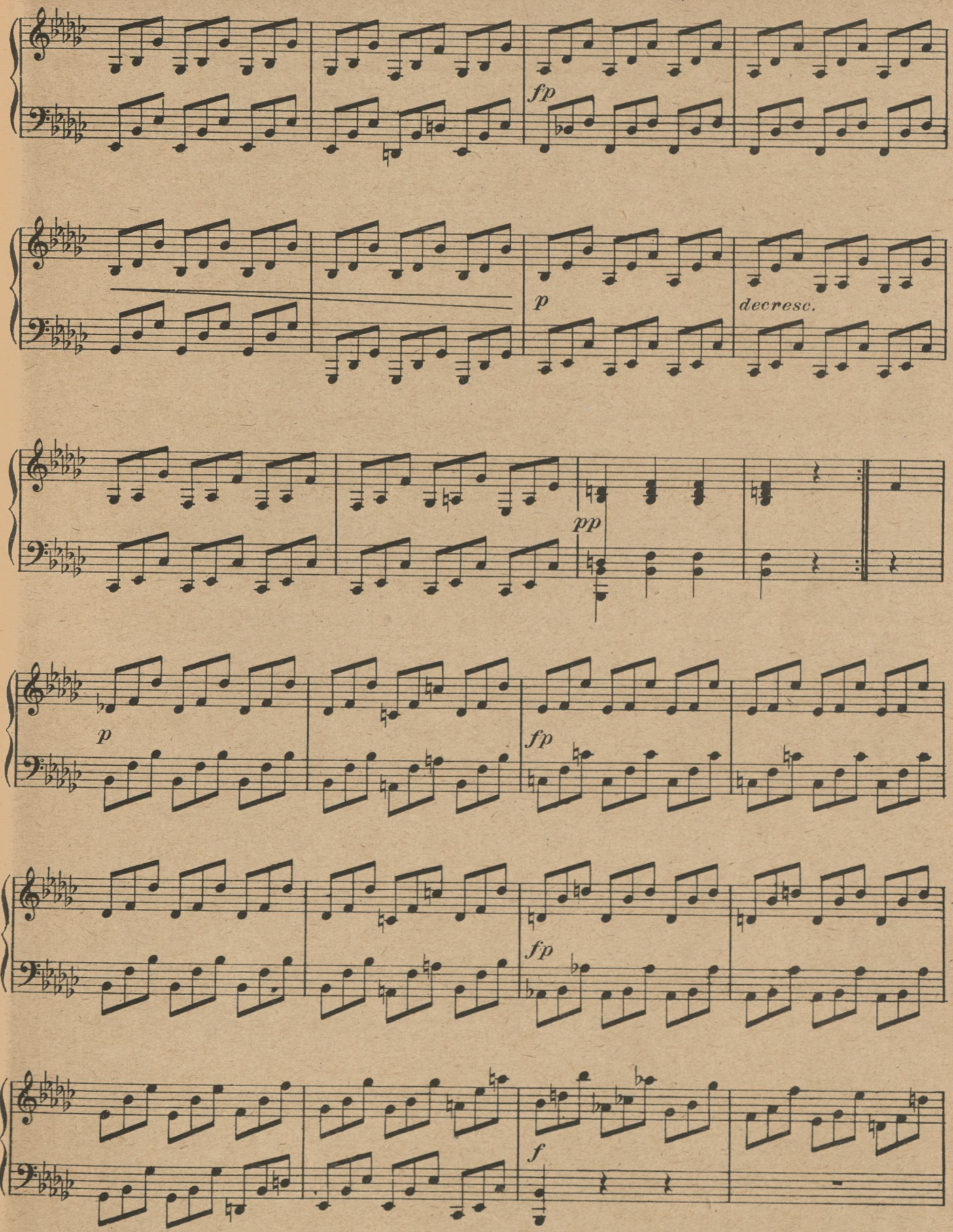
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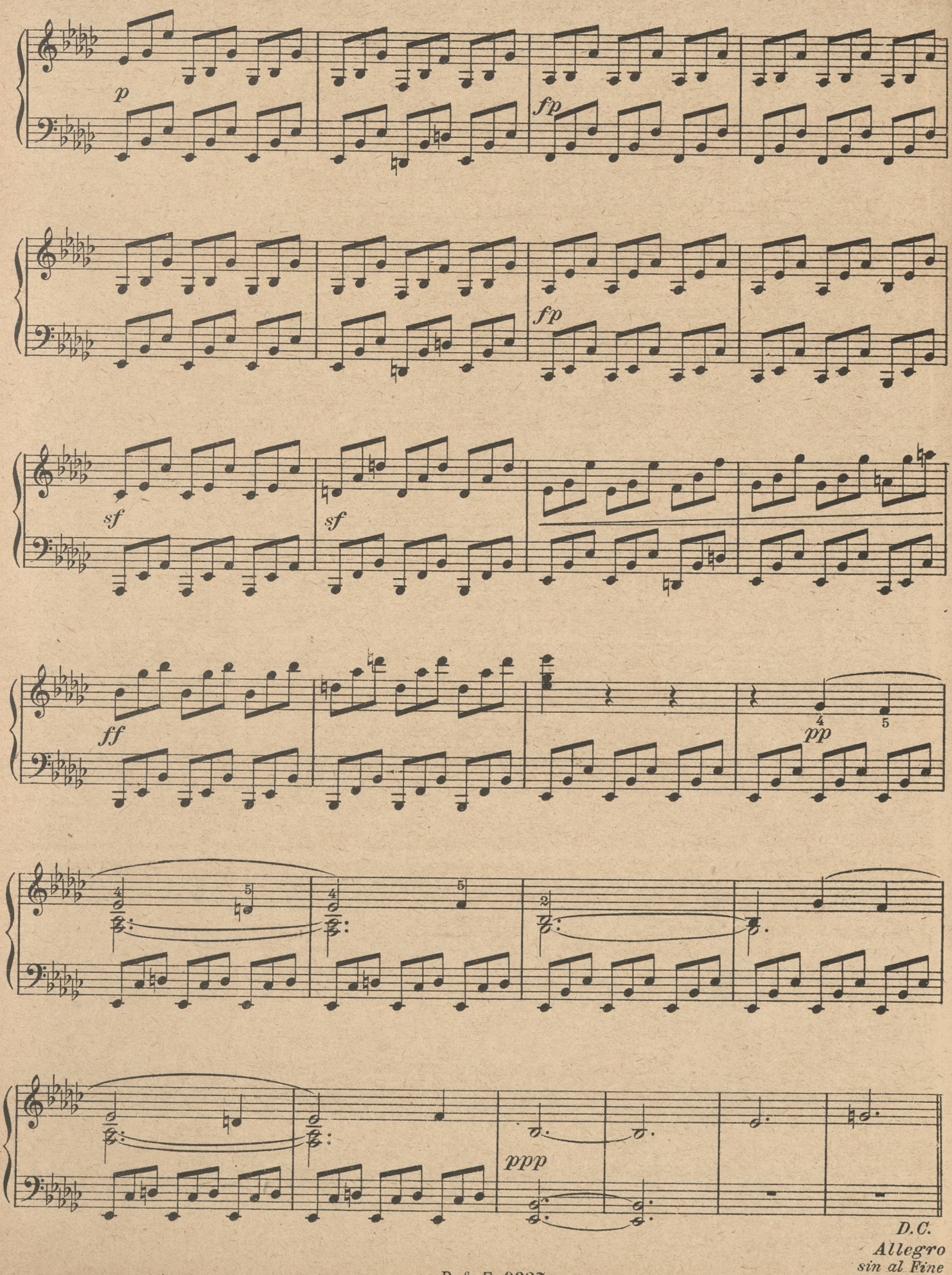
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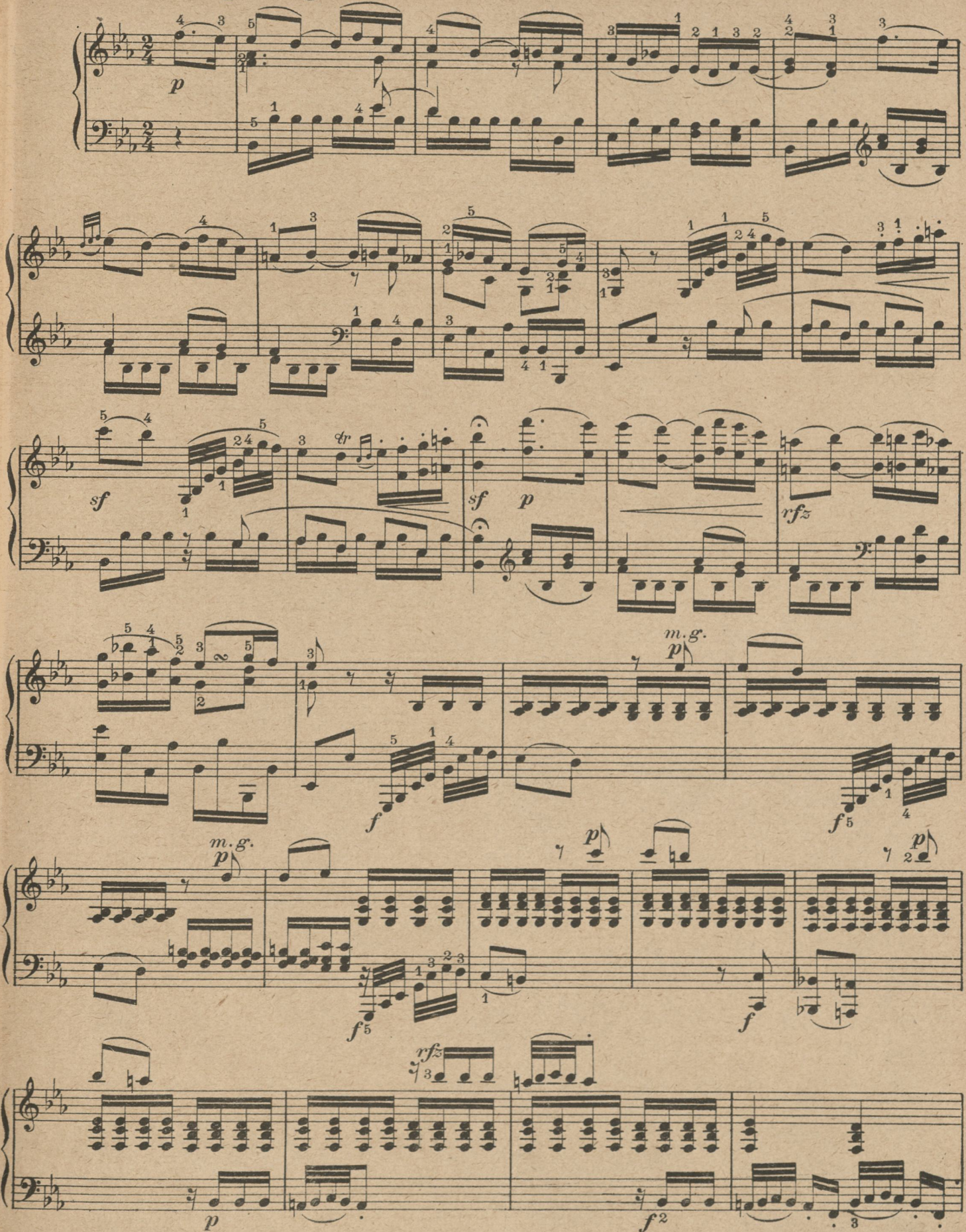
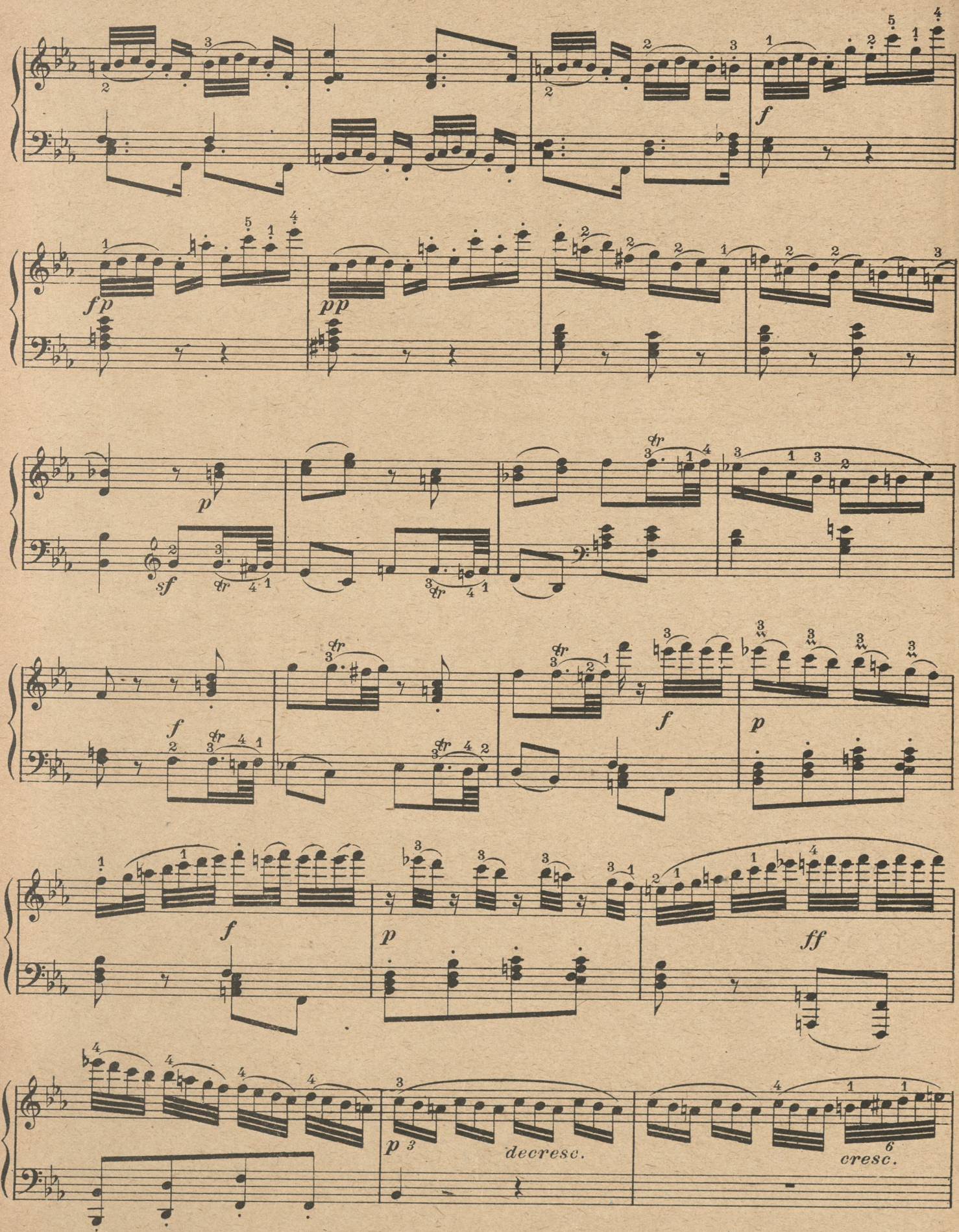
RONDO

Poco allegretto grazioso

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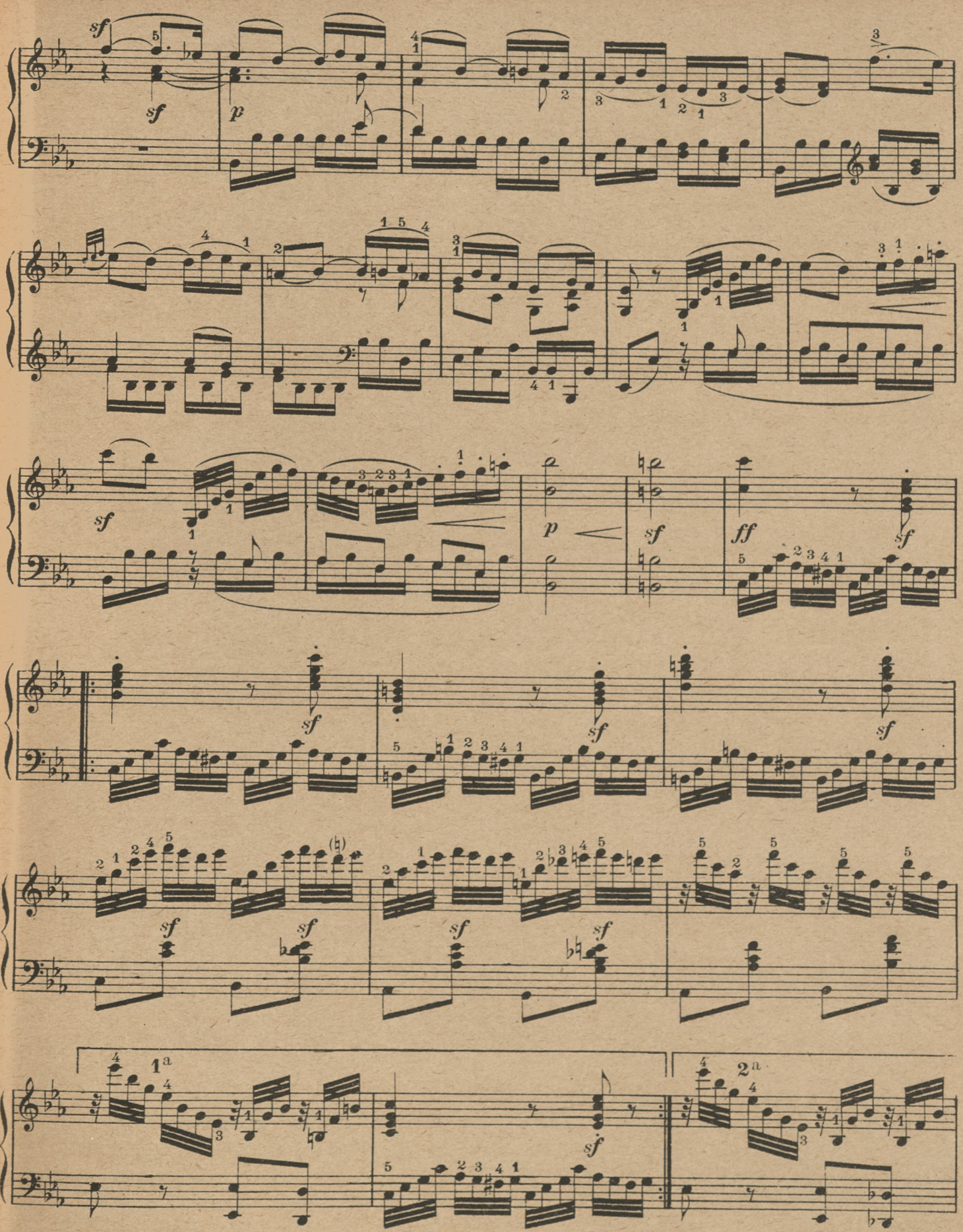
decresc.
cresc.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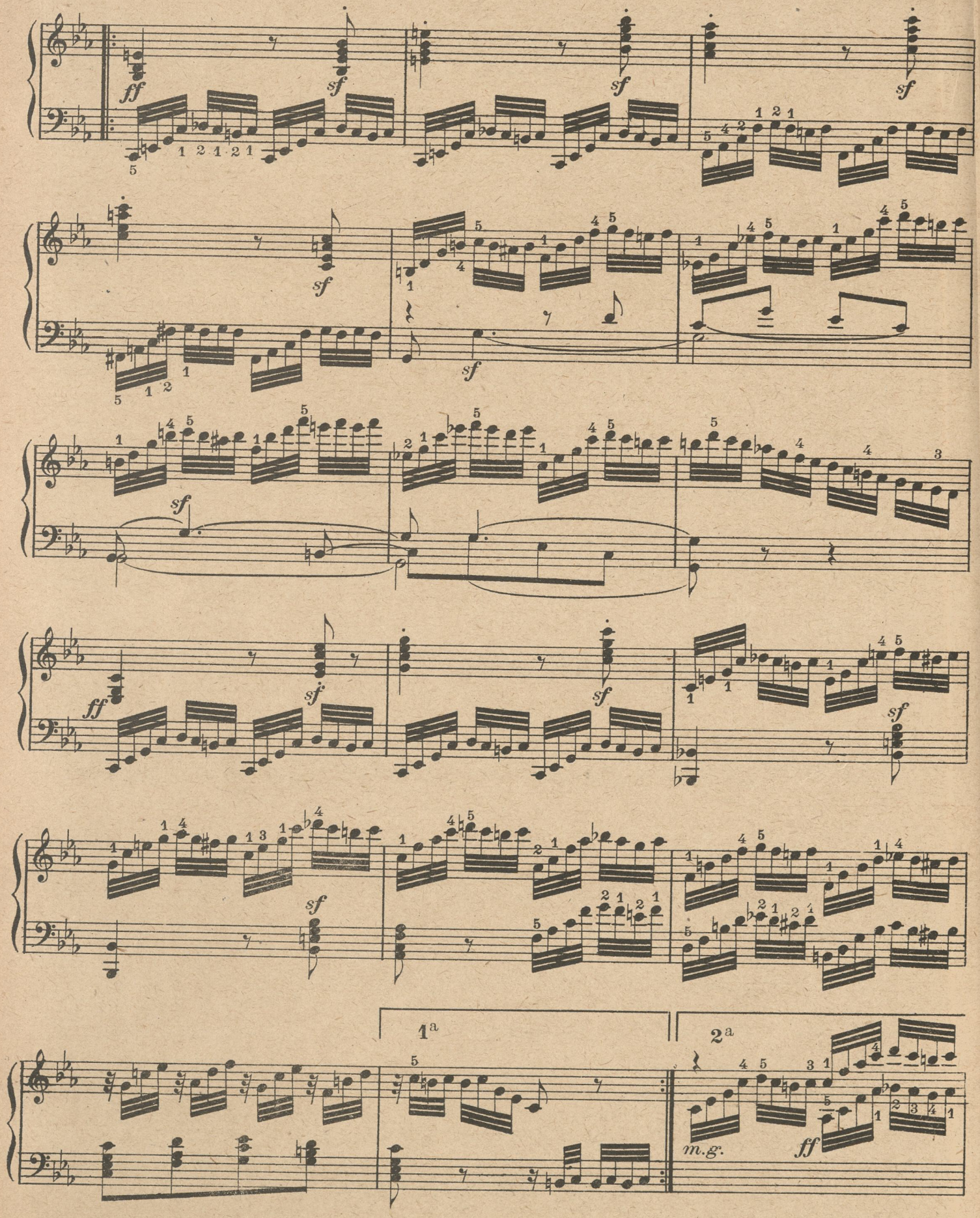
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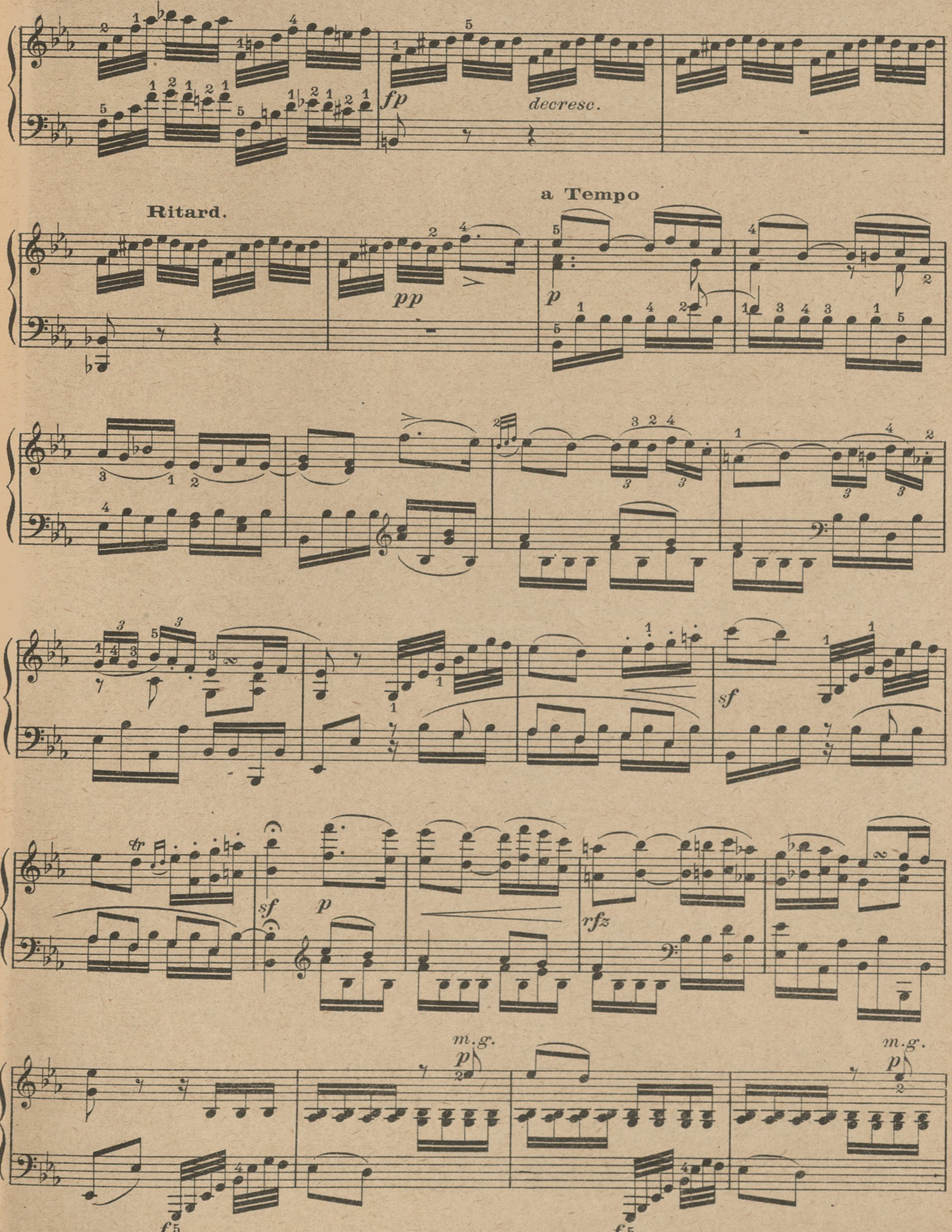
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m.g.
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p
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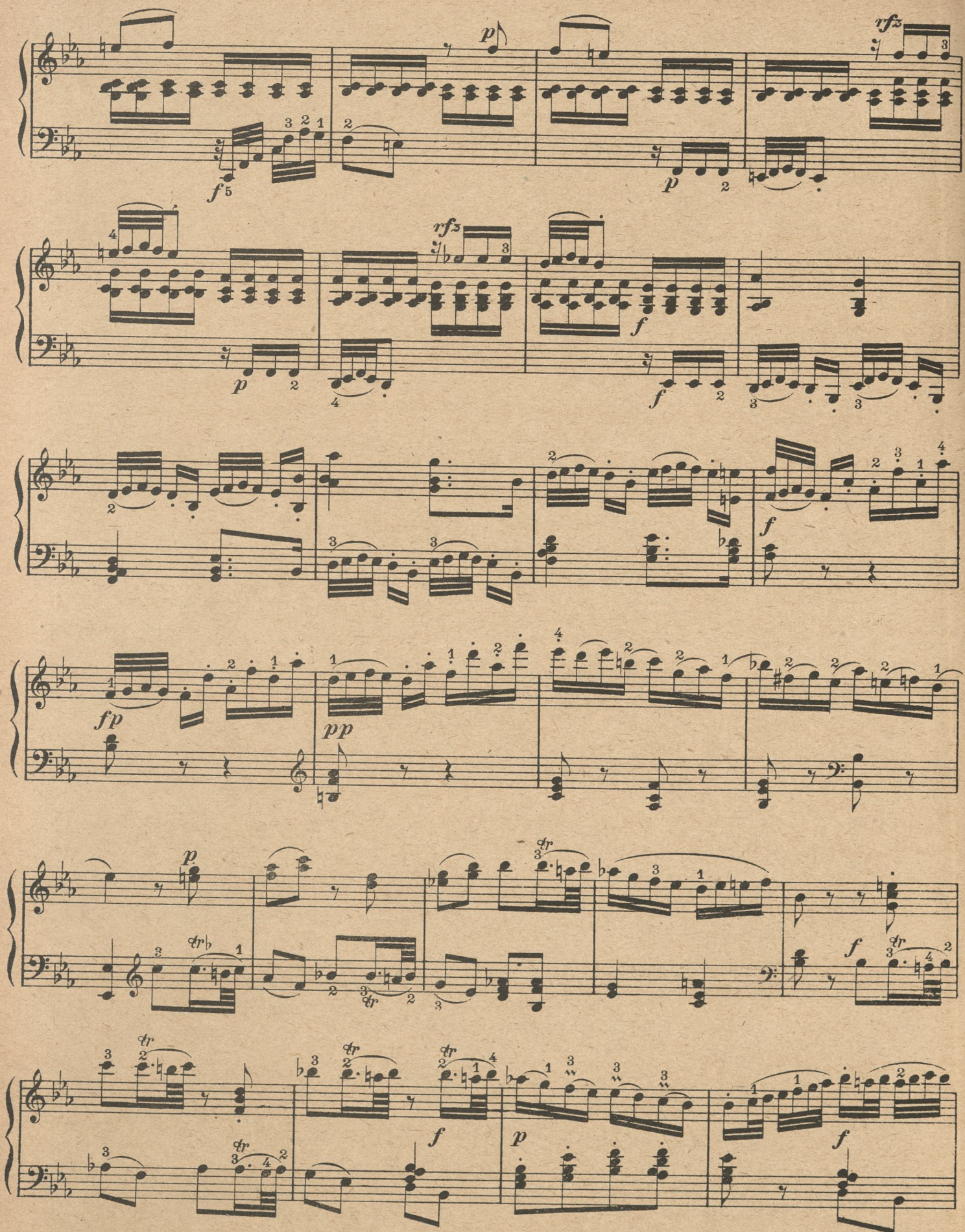

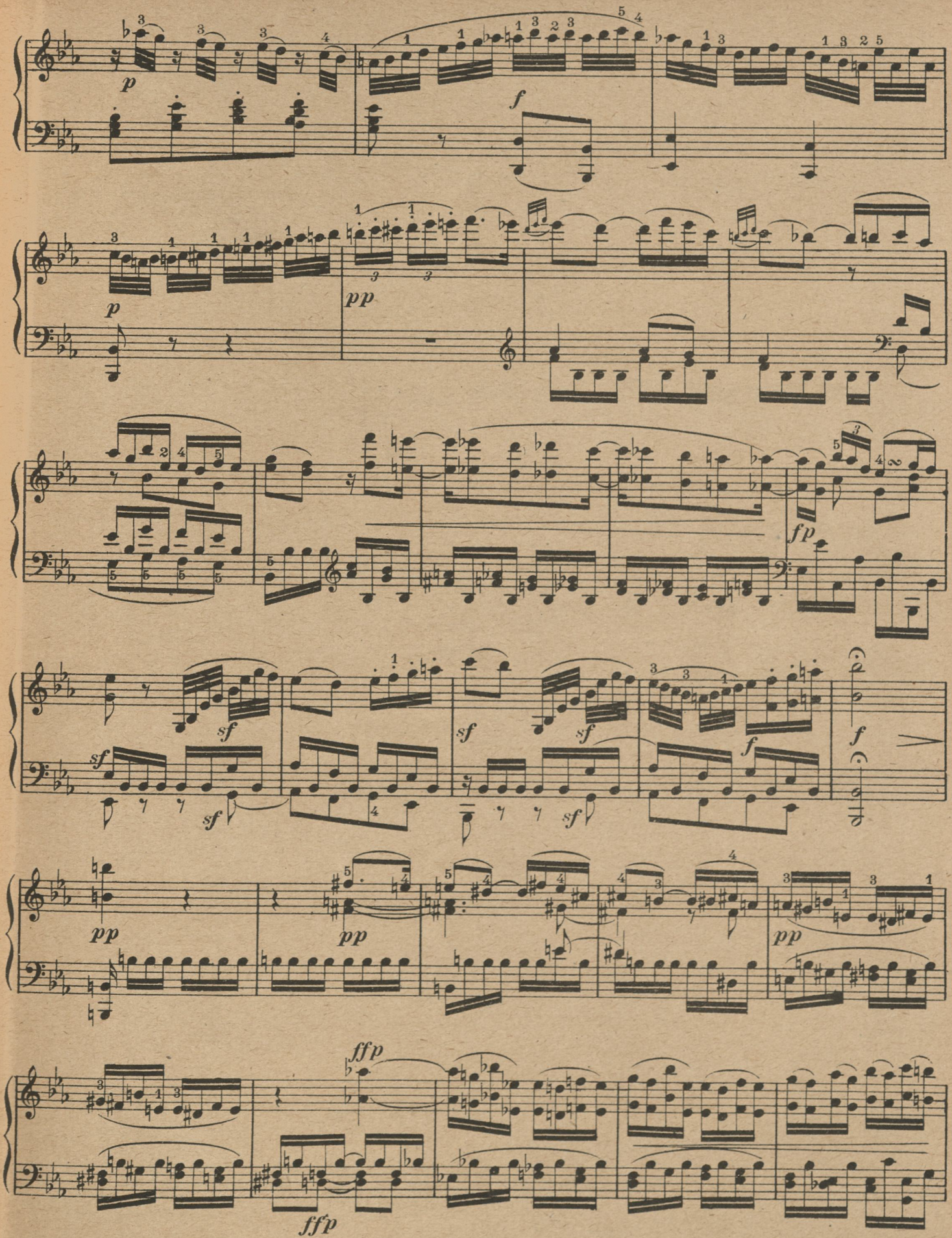
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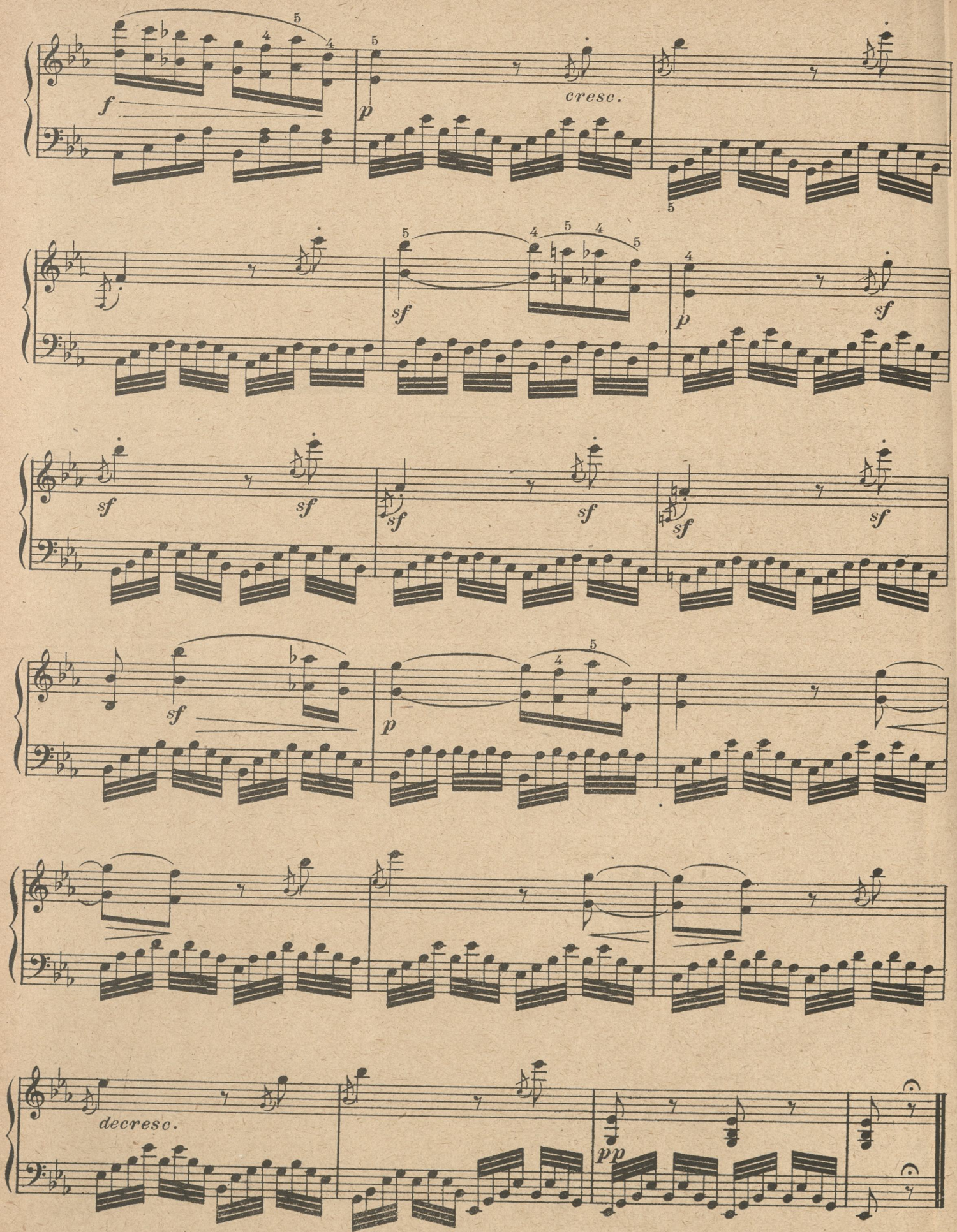
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p
cresc.
sf
p
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sf
sf
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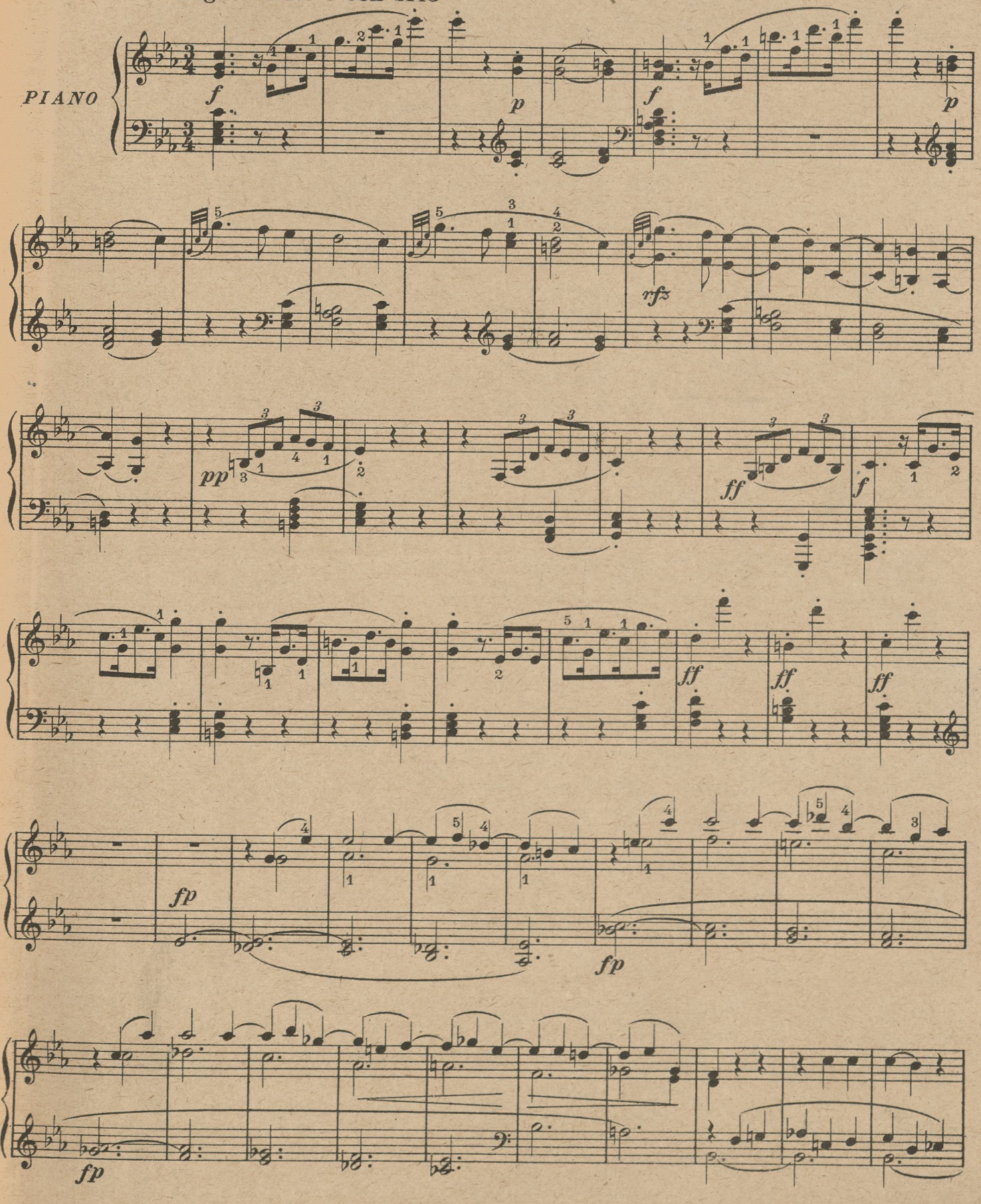
pp

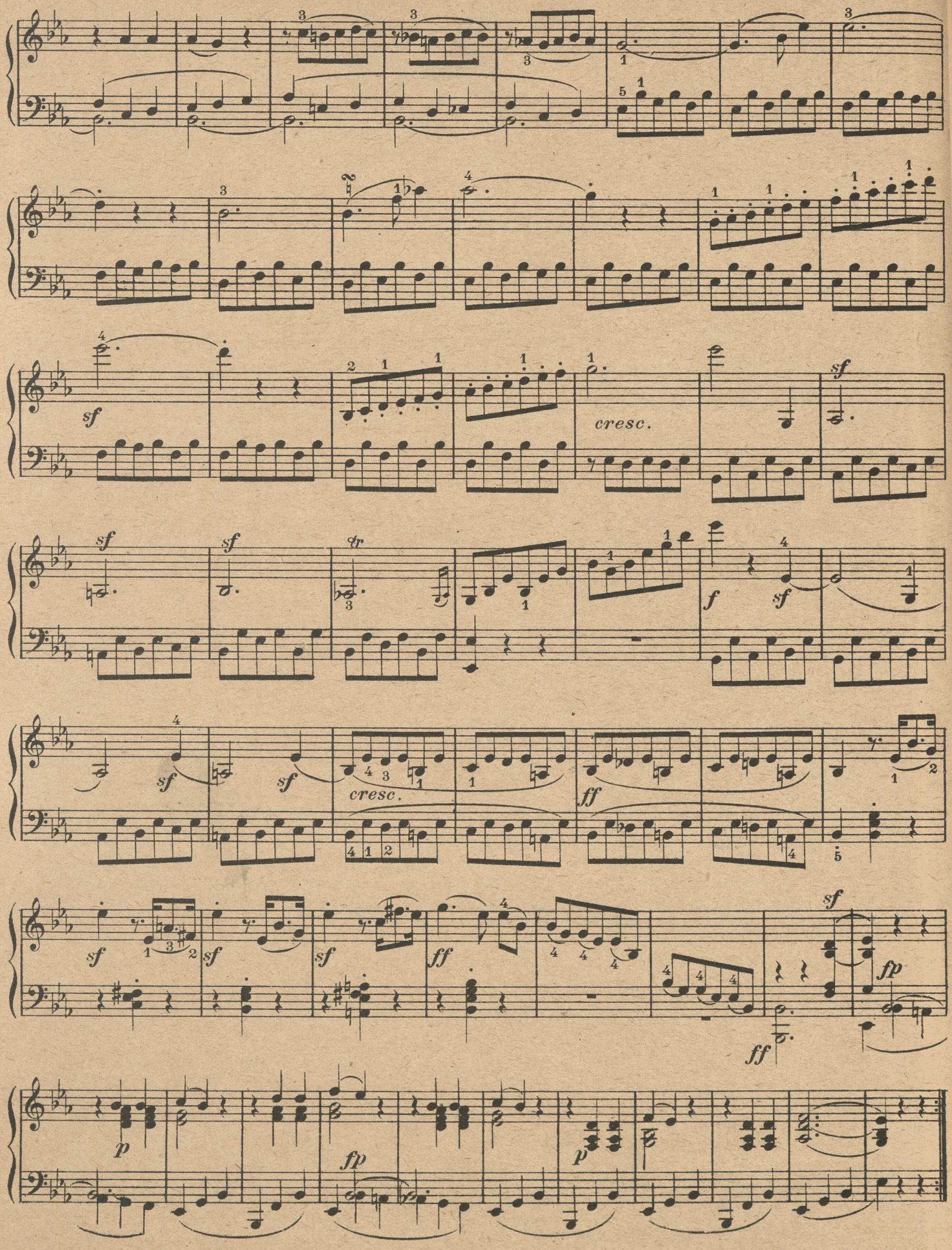
SONATE

à la Comtesse de Browne

Op. 10 - N° 1.

N° 5 Allegro molto e con brio

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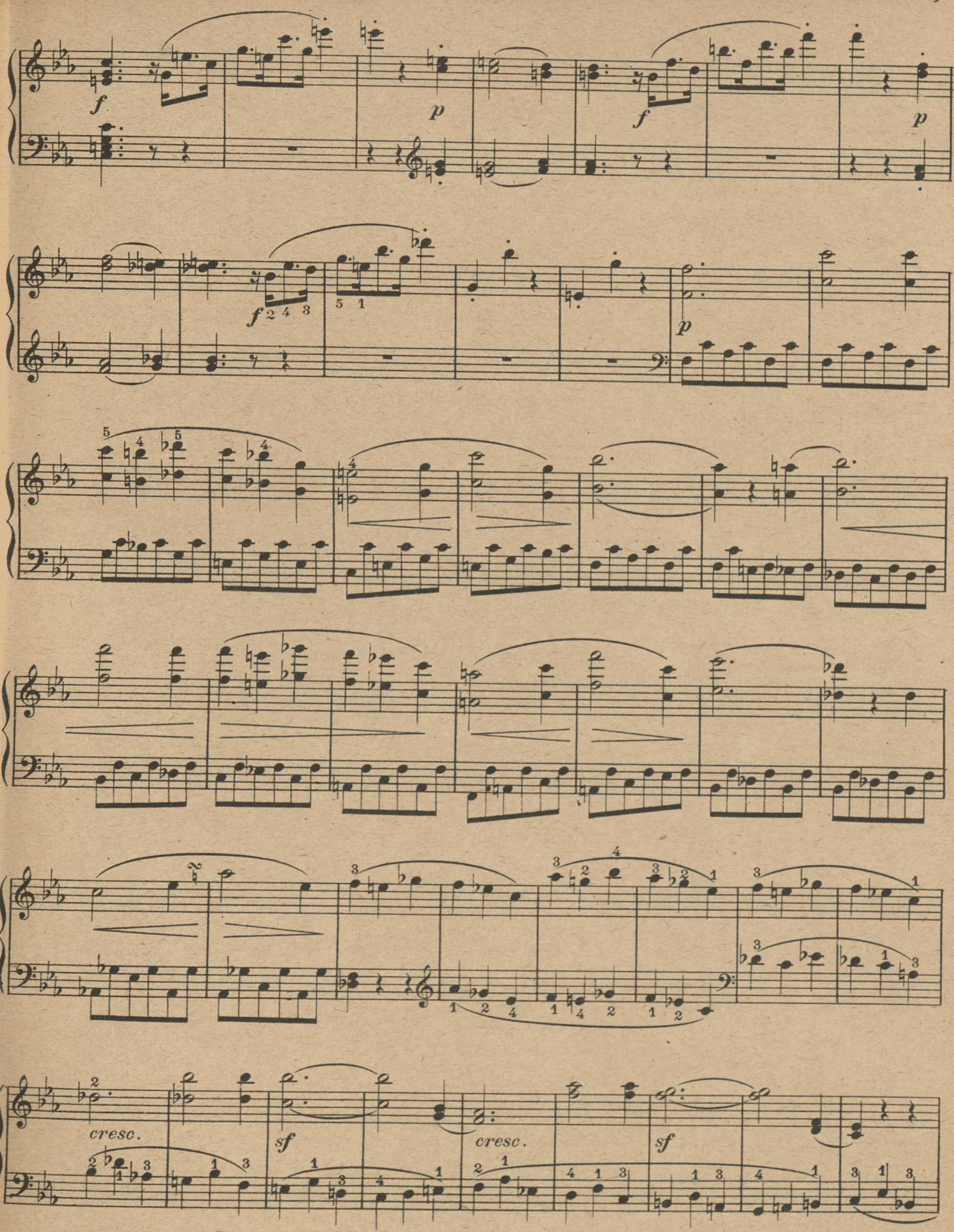
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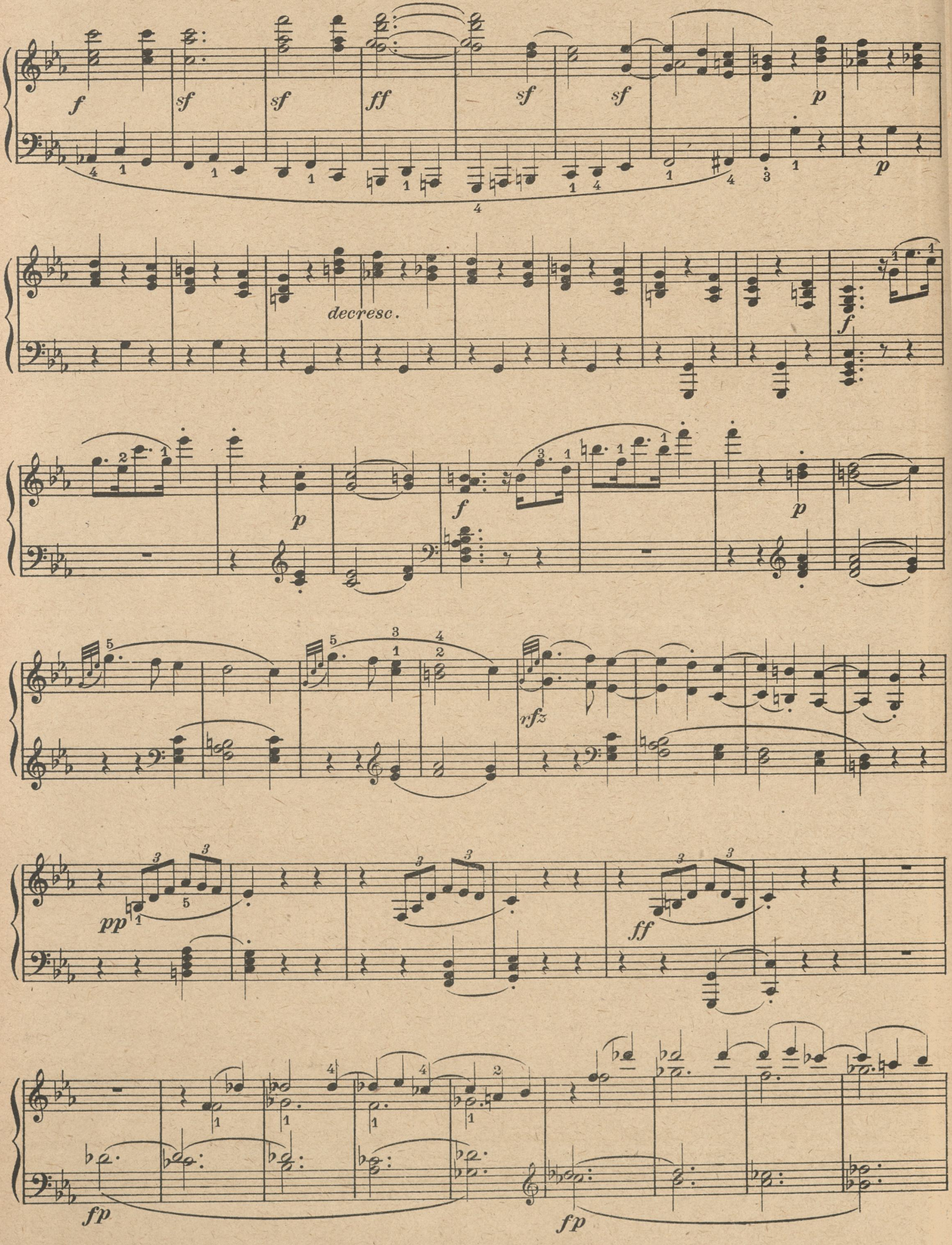
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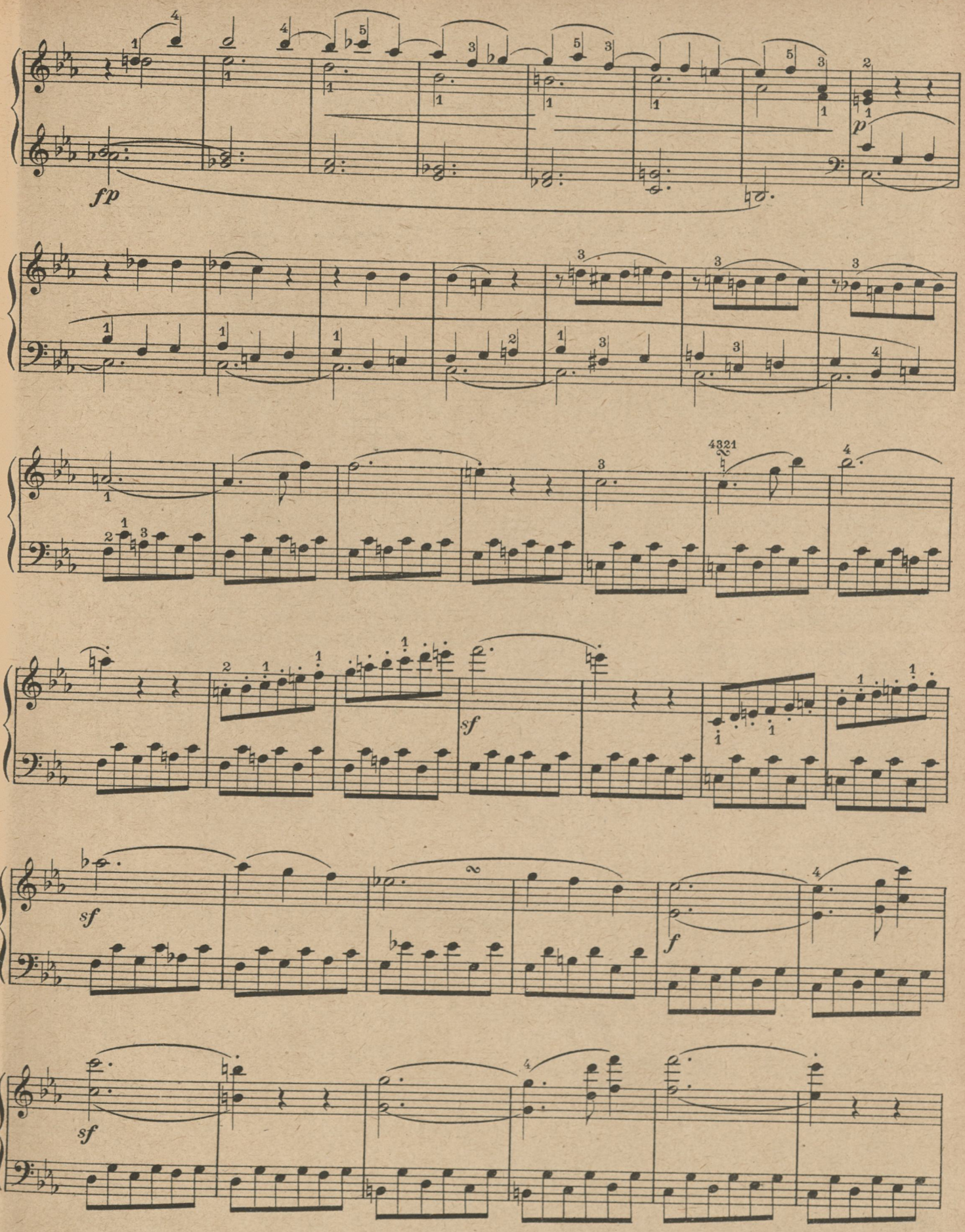
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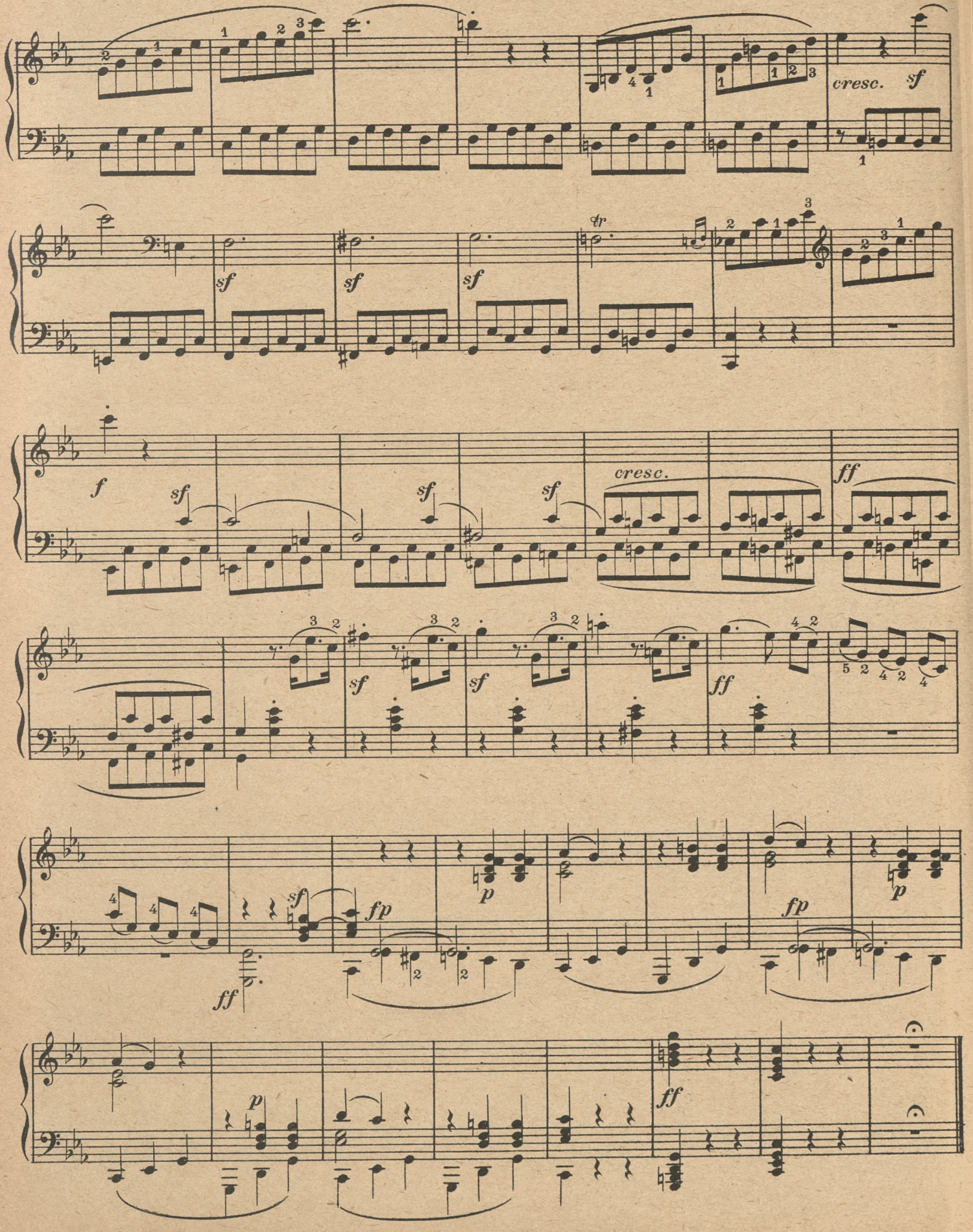
cresc.
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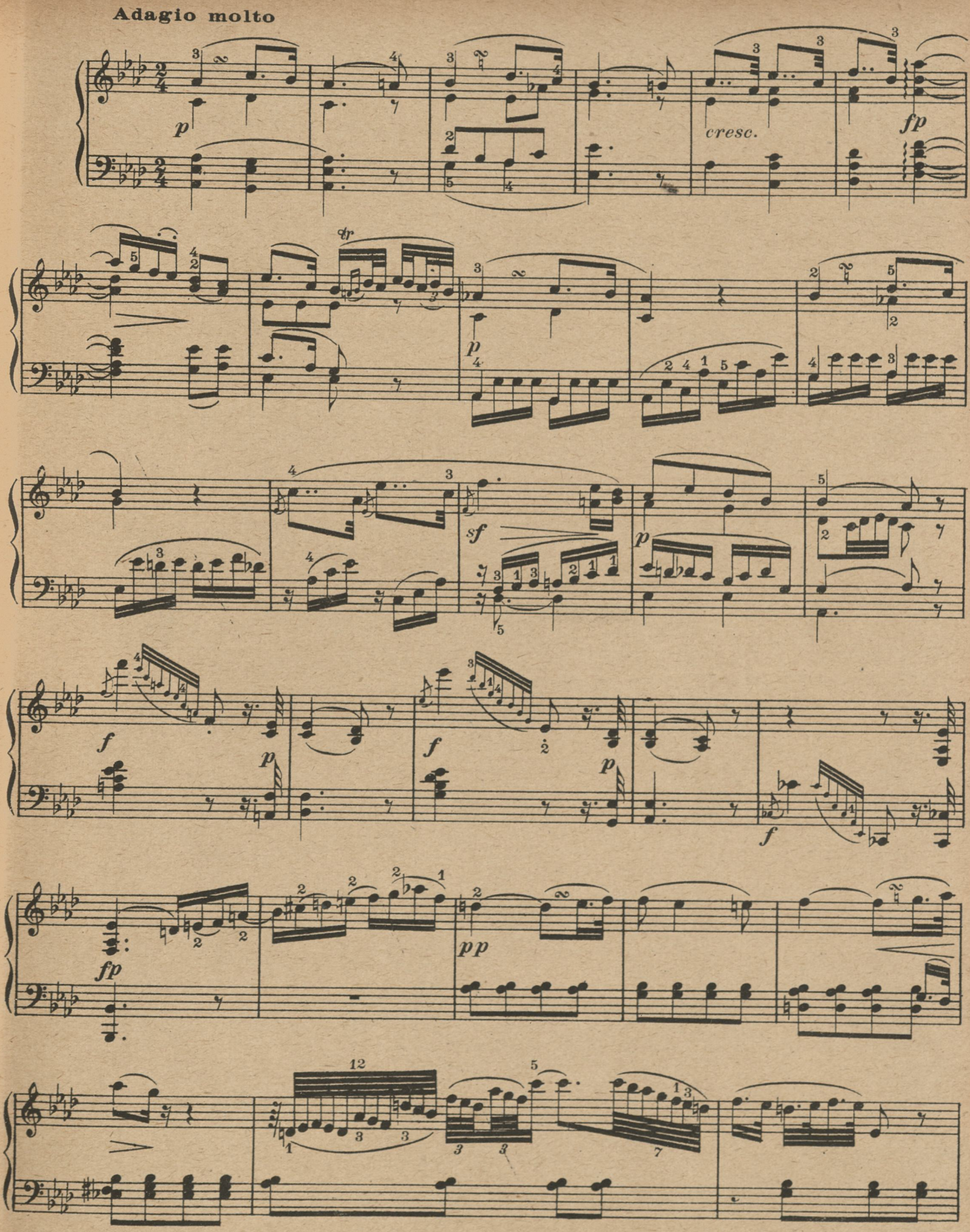
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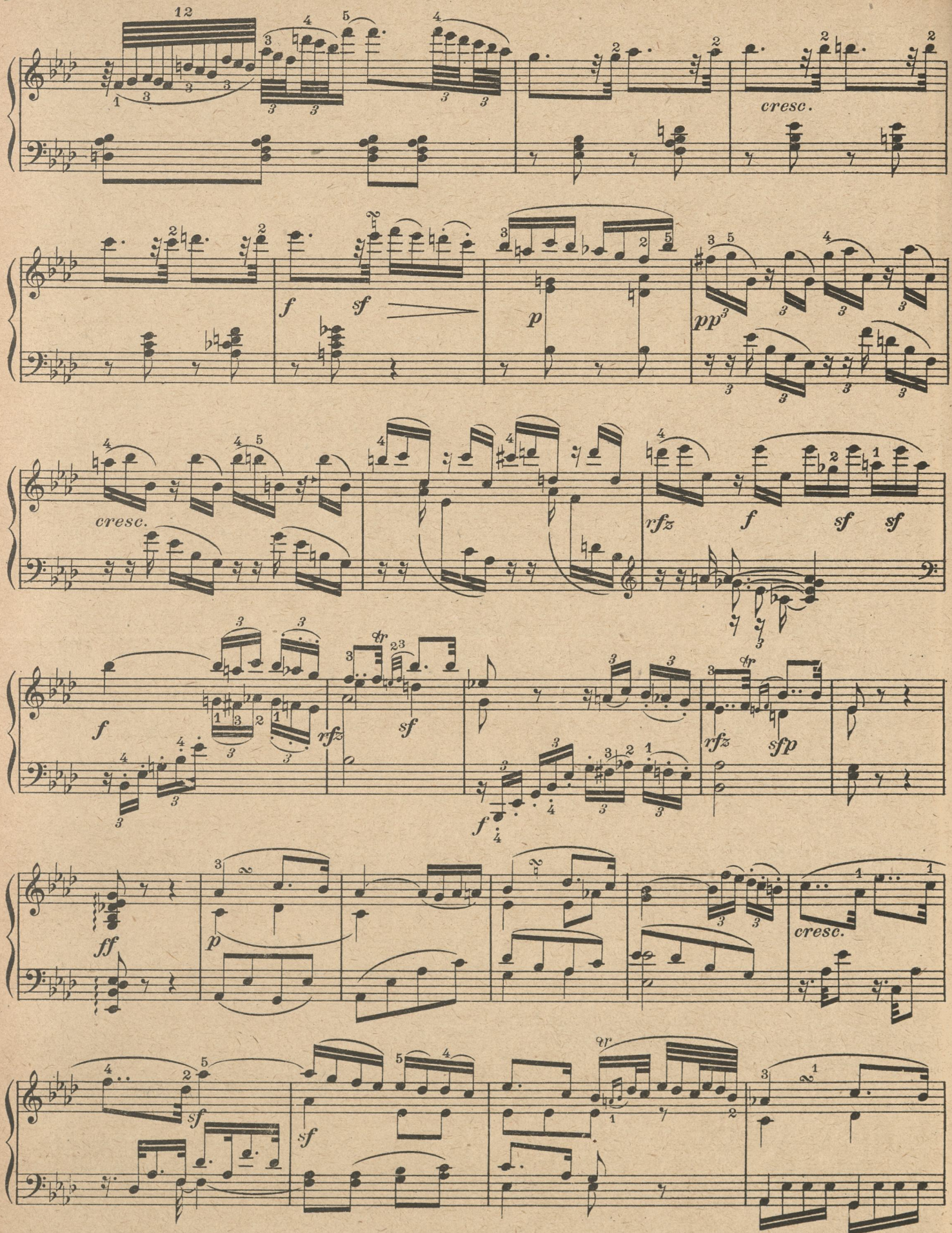
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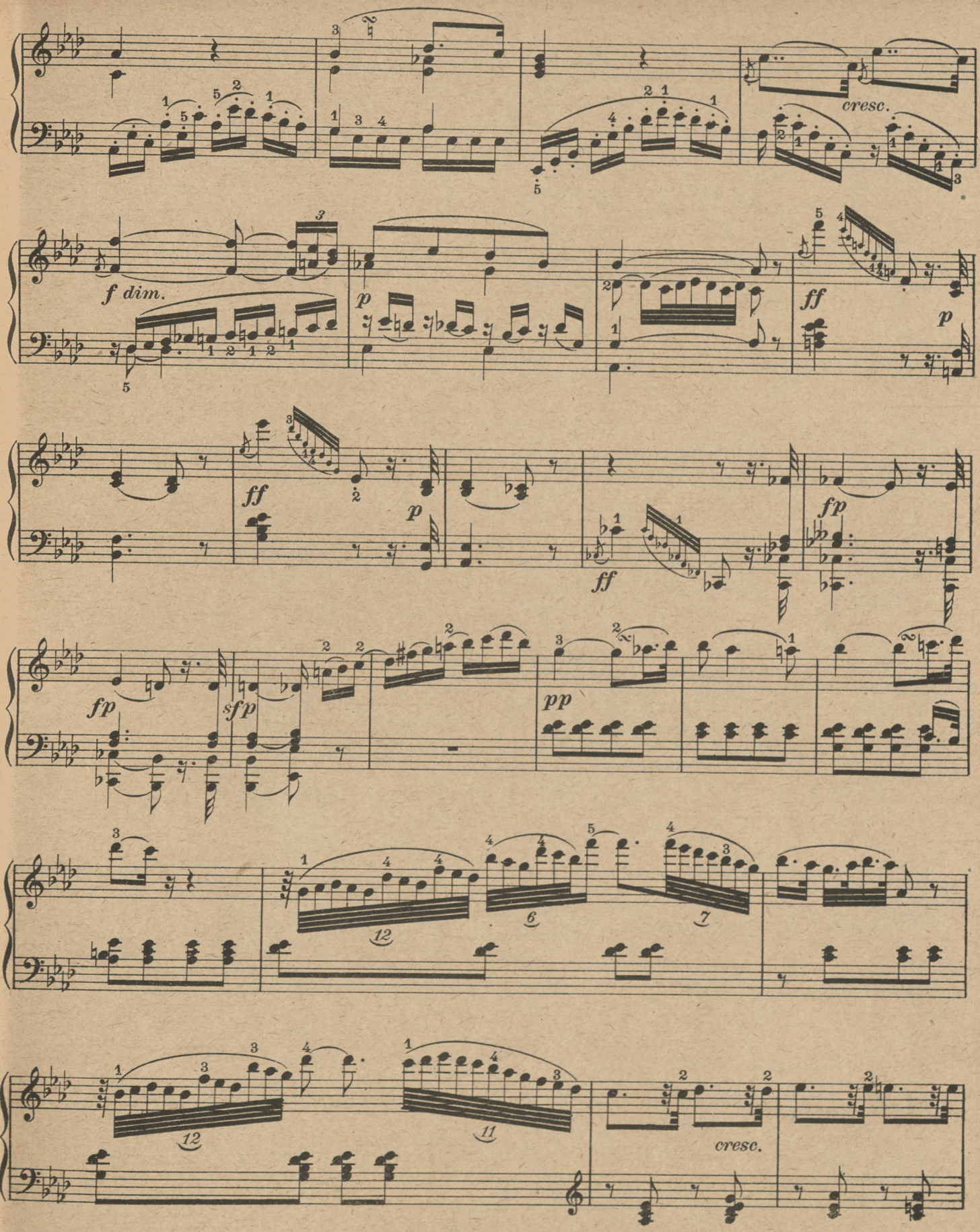
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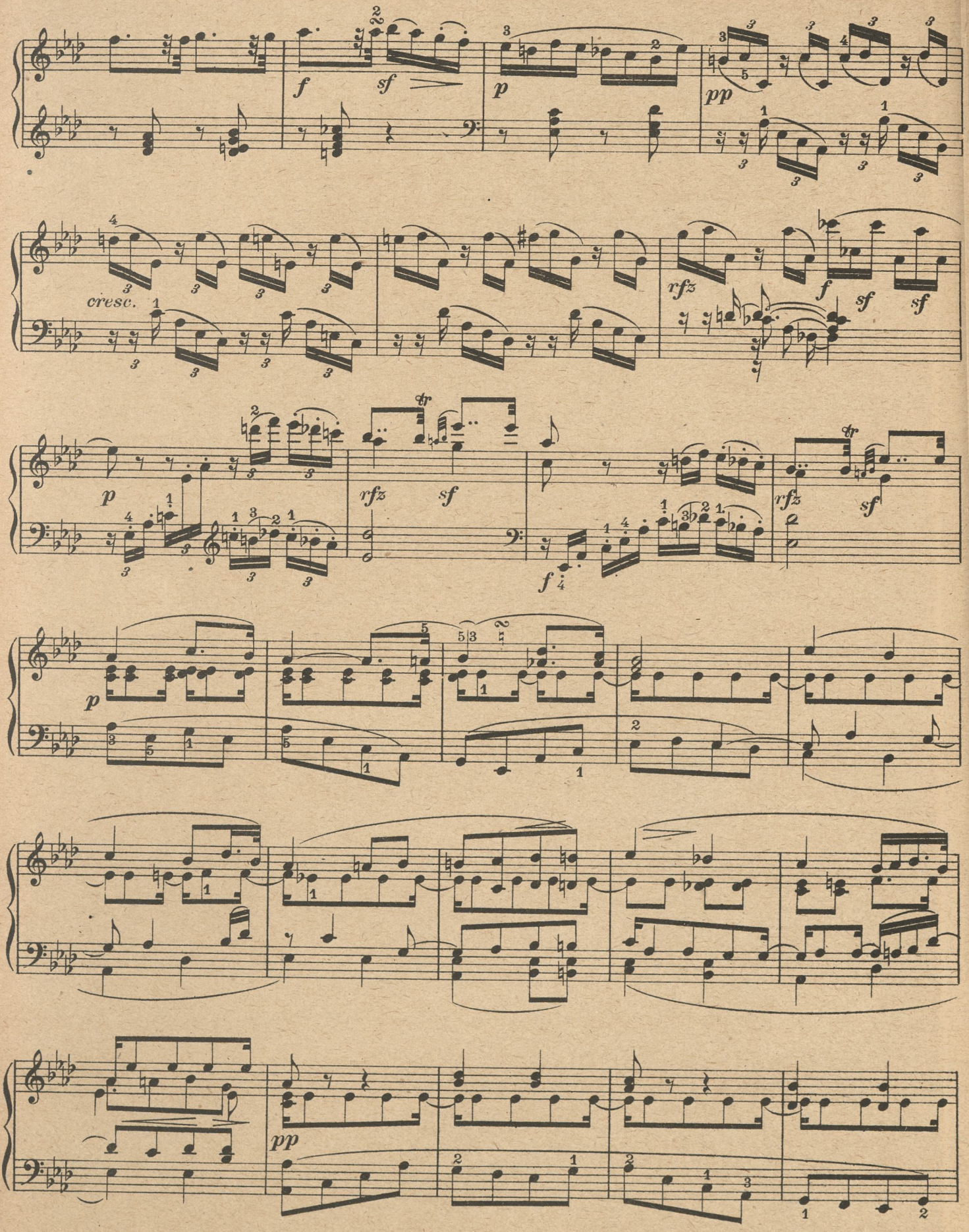
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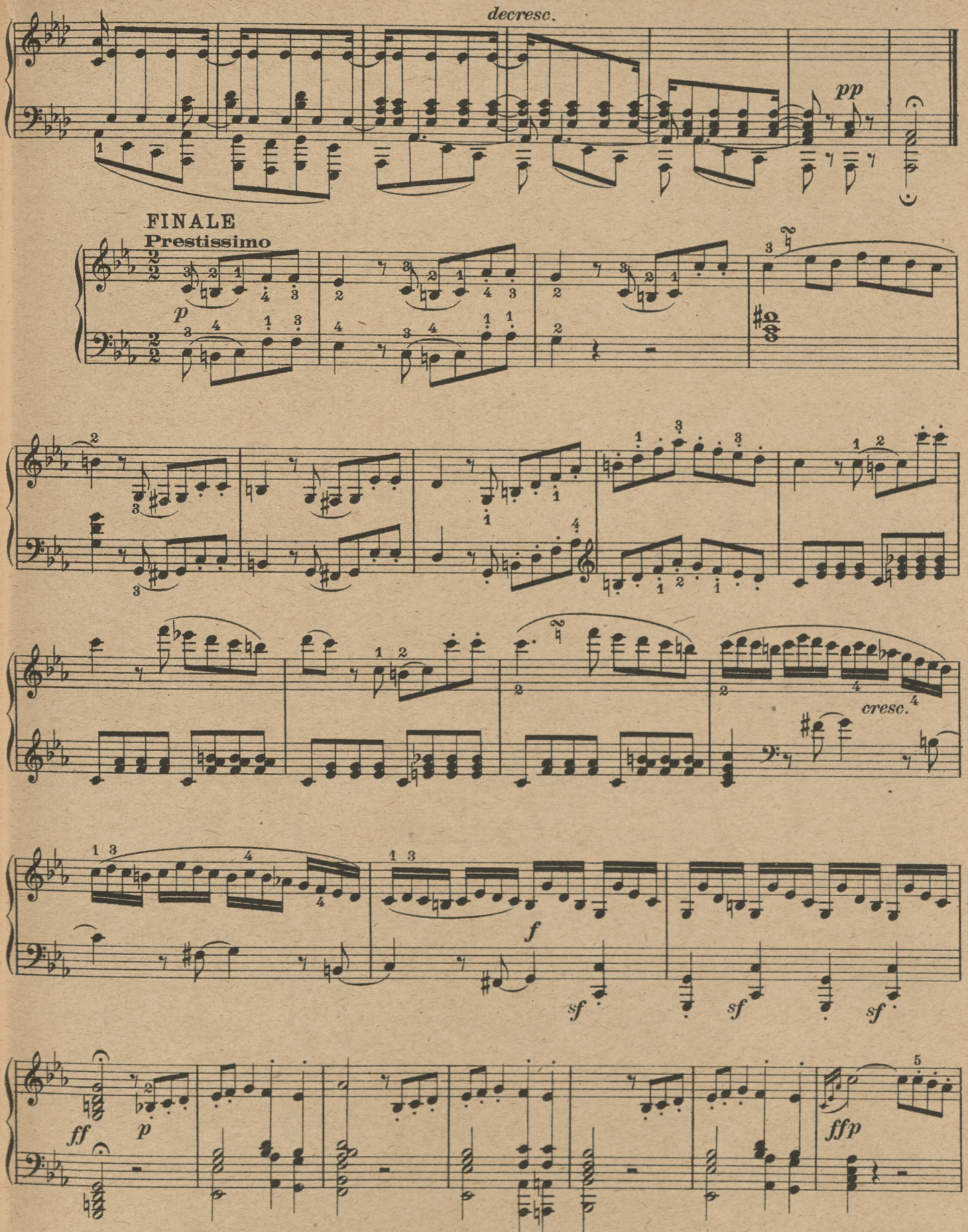
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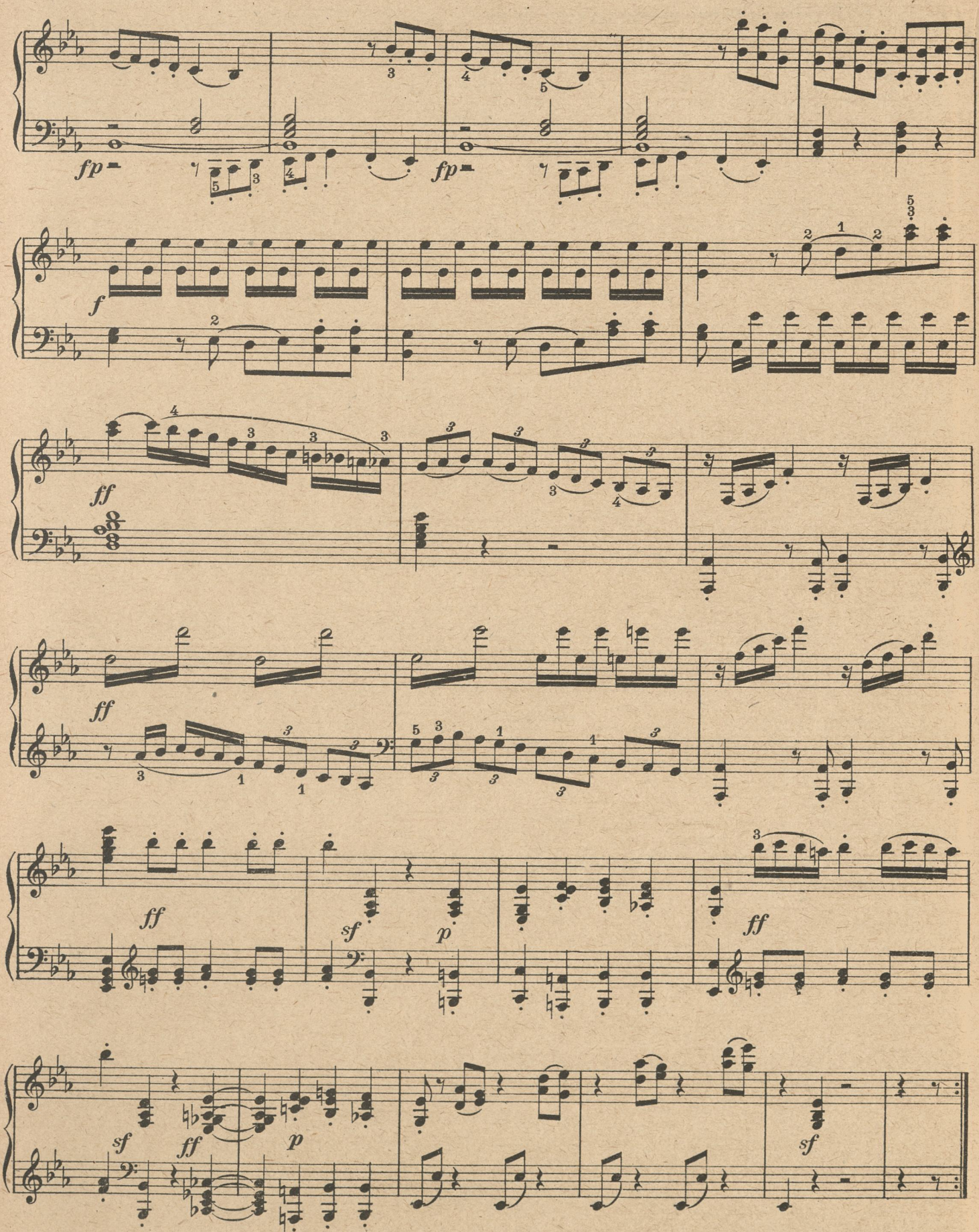
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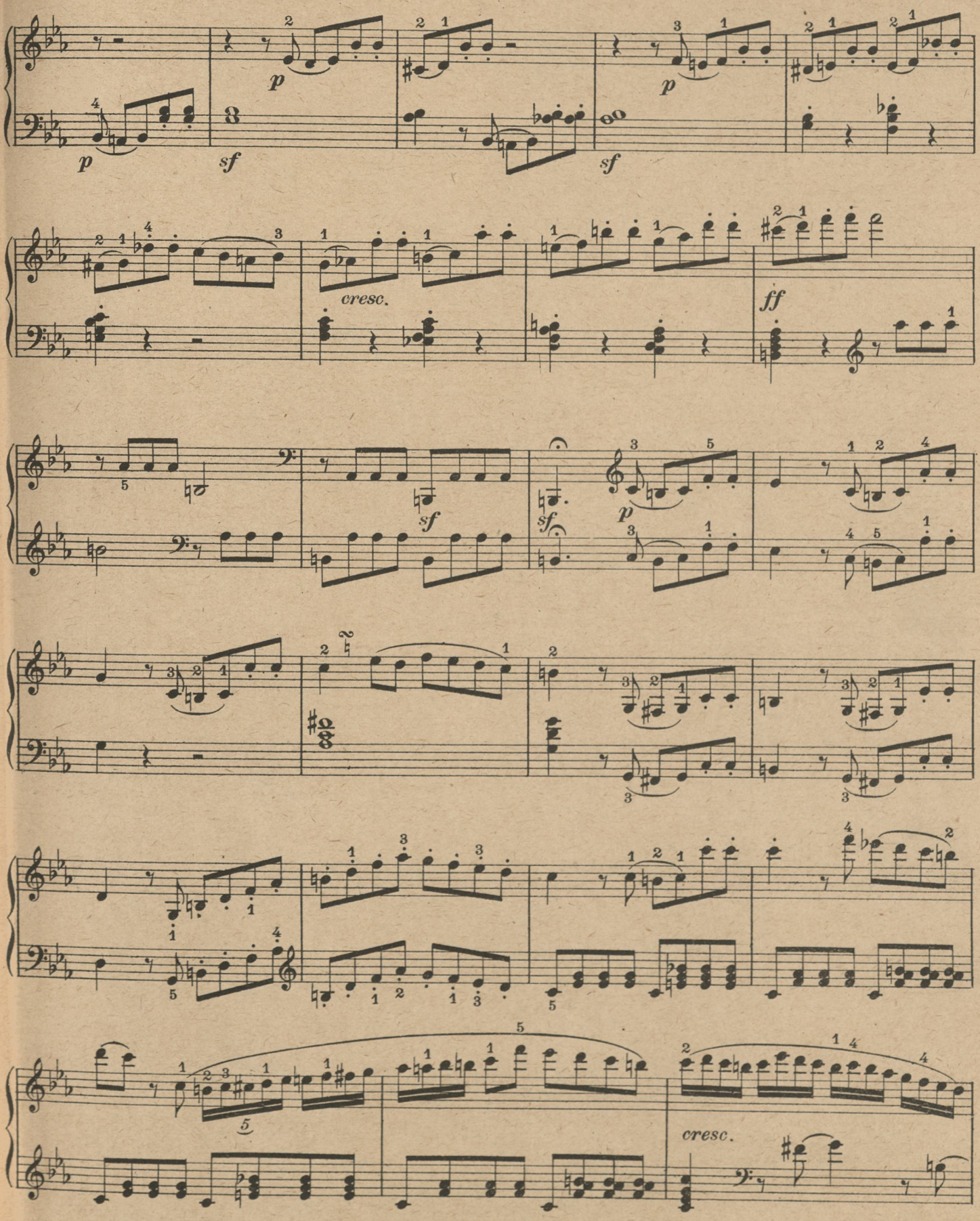
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sf
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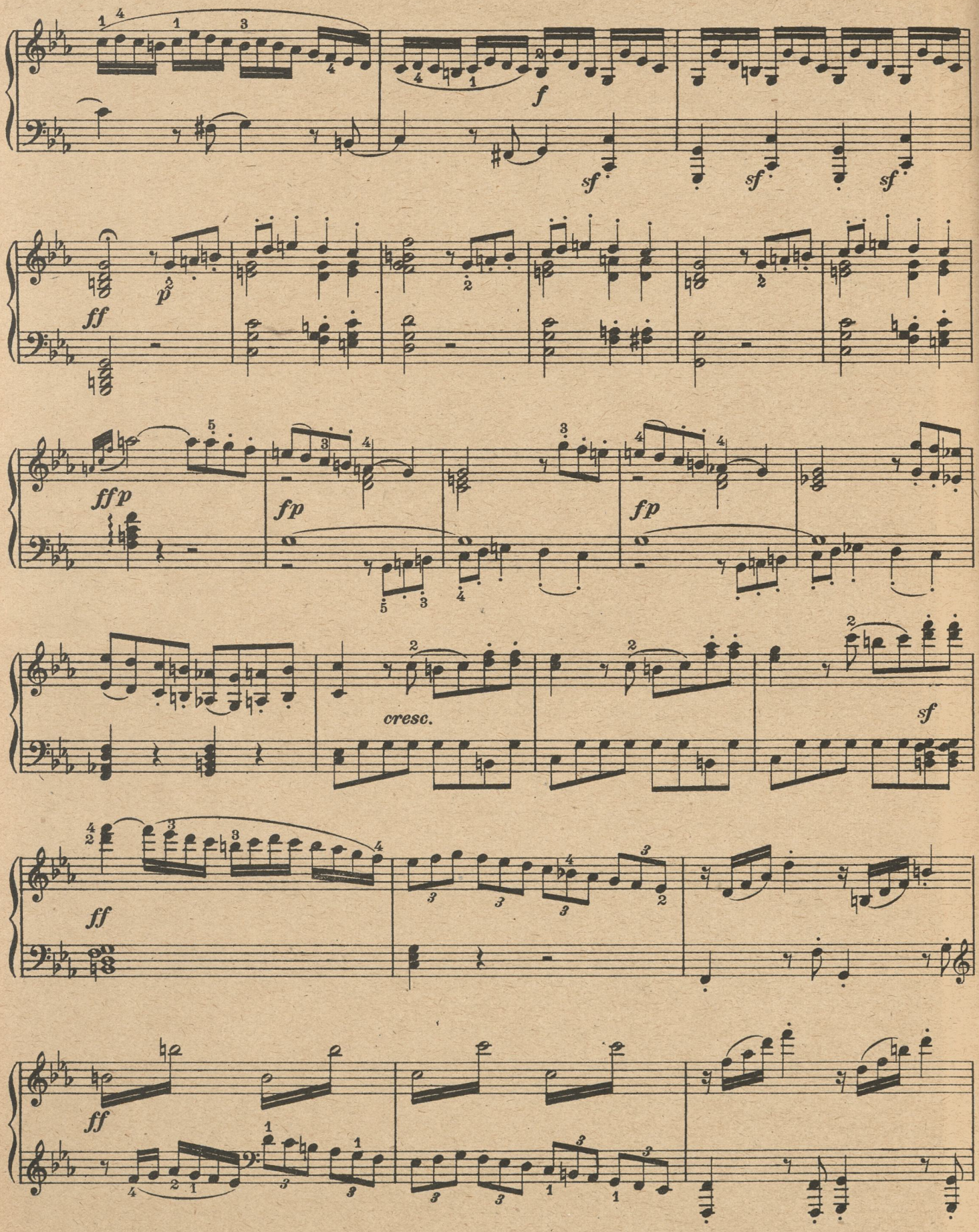
cresc.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fp
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sf
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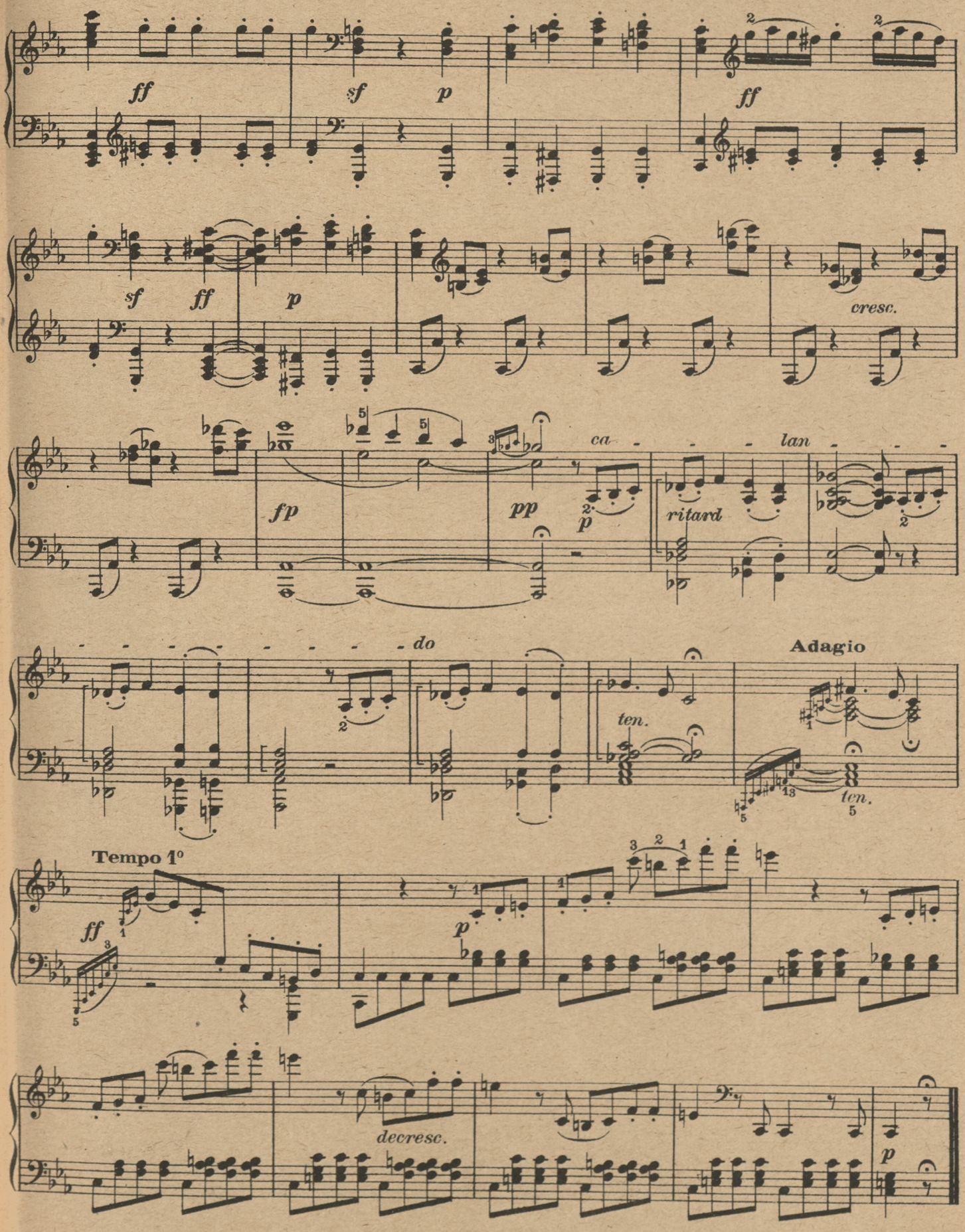
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p
decresc.
p

SONATE

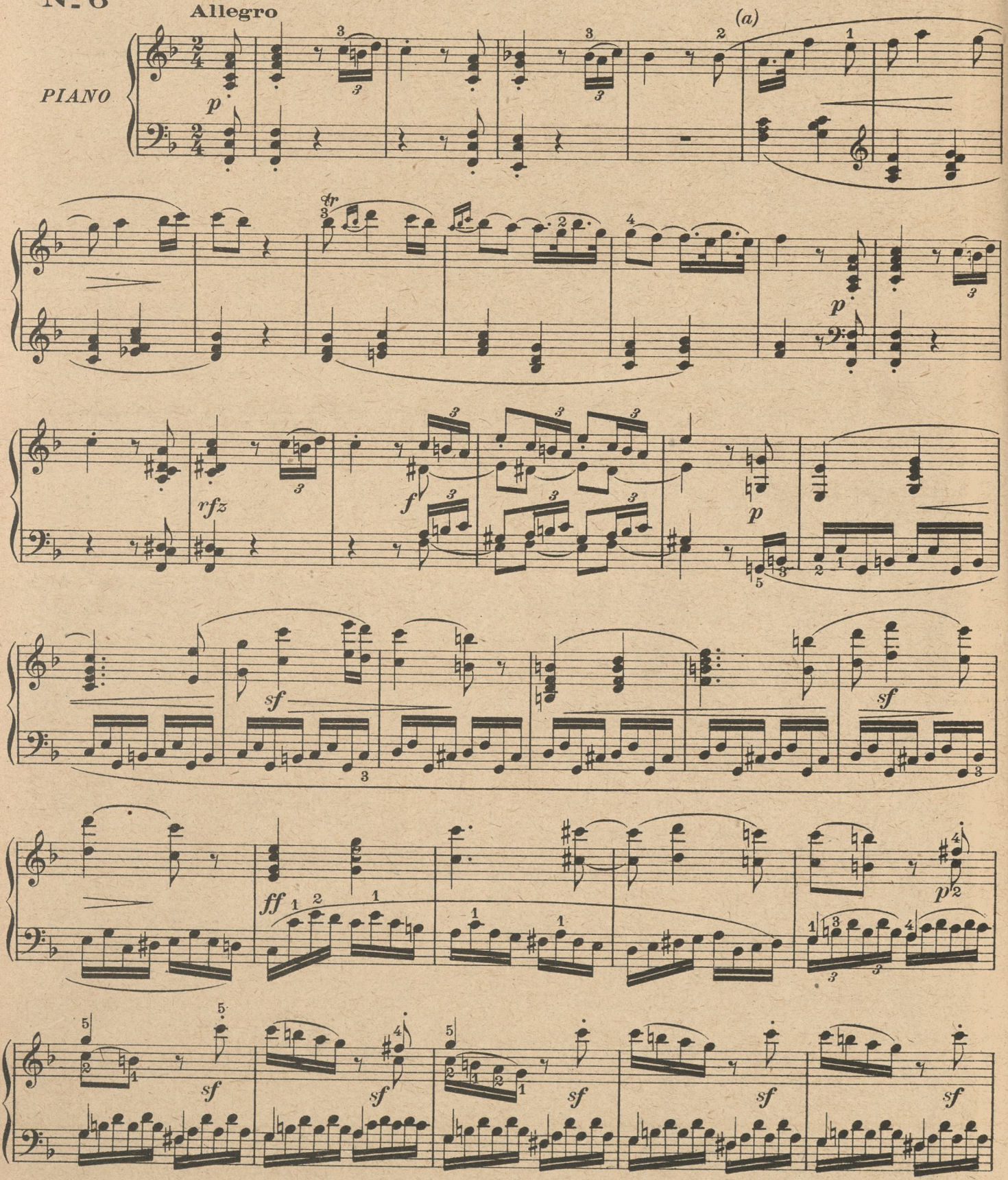
à la Comtesse de Browne

Op. 10 Nº 2

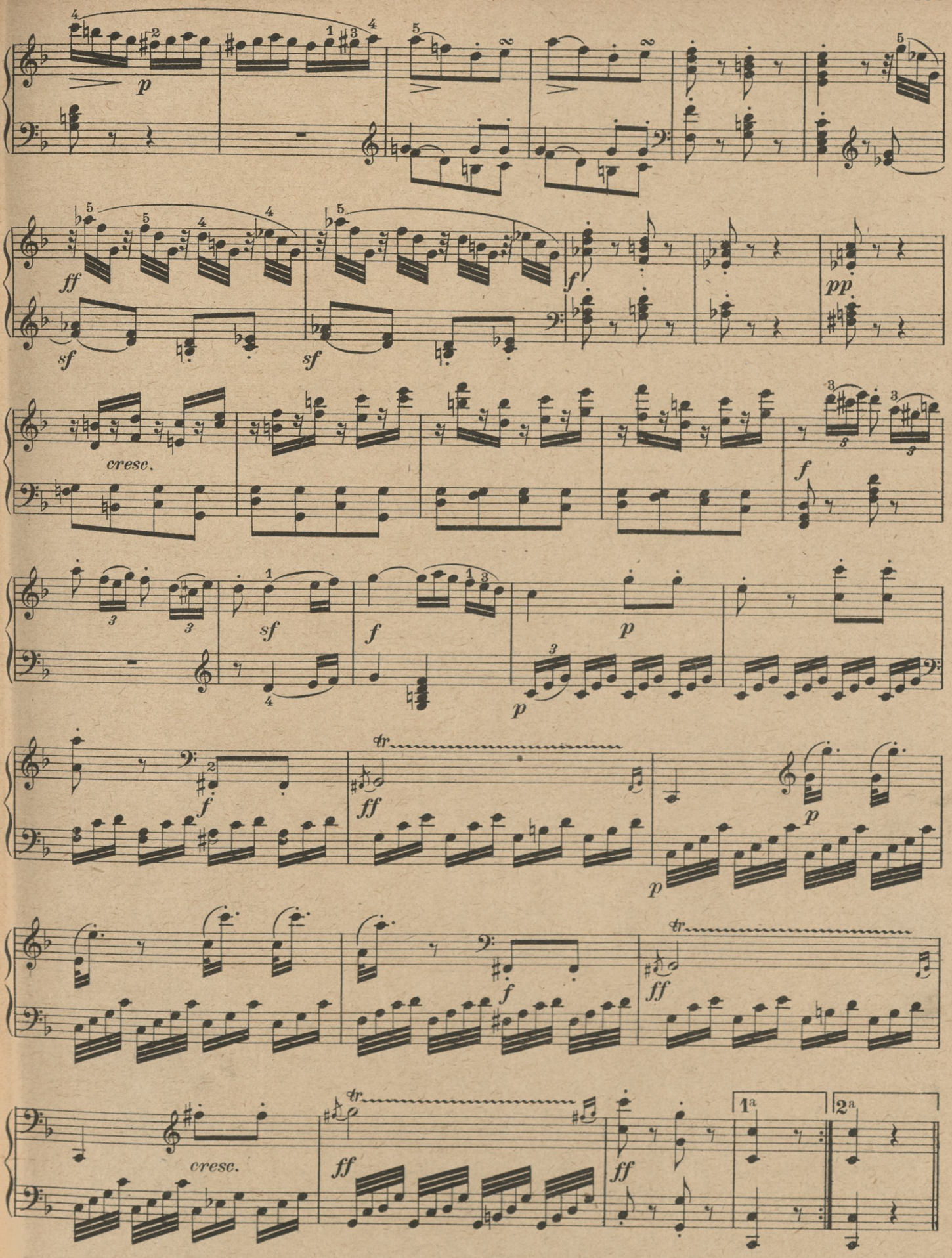
Nº 6

Allegro

PIANO



(a) Voir notes critiques, Sonate VI.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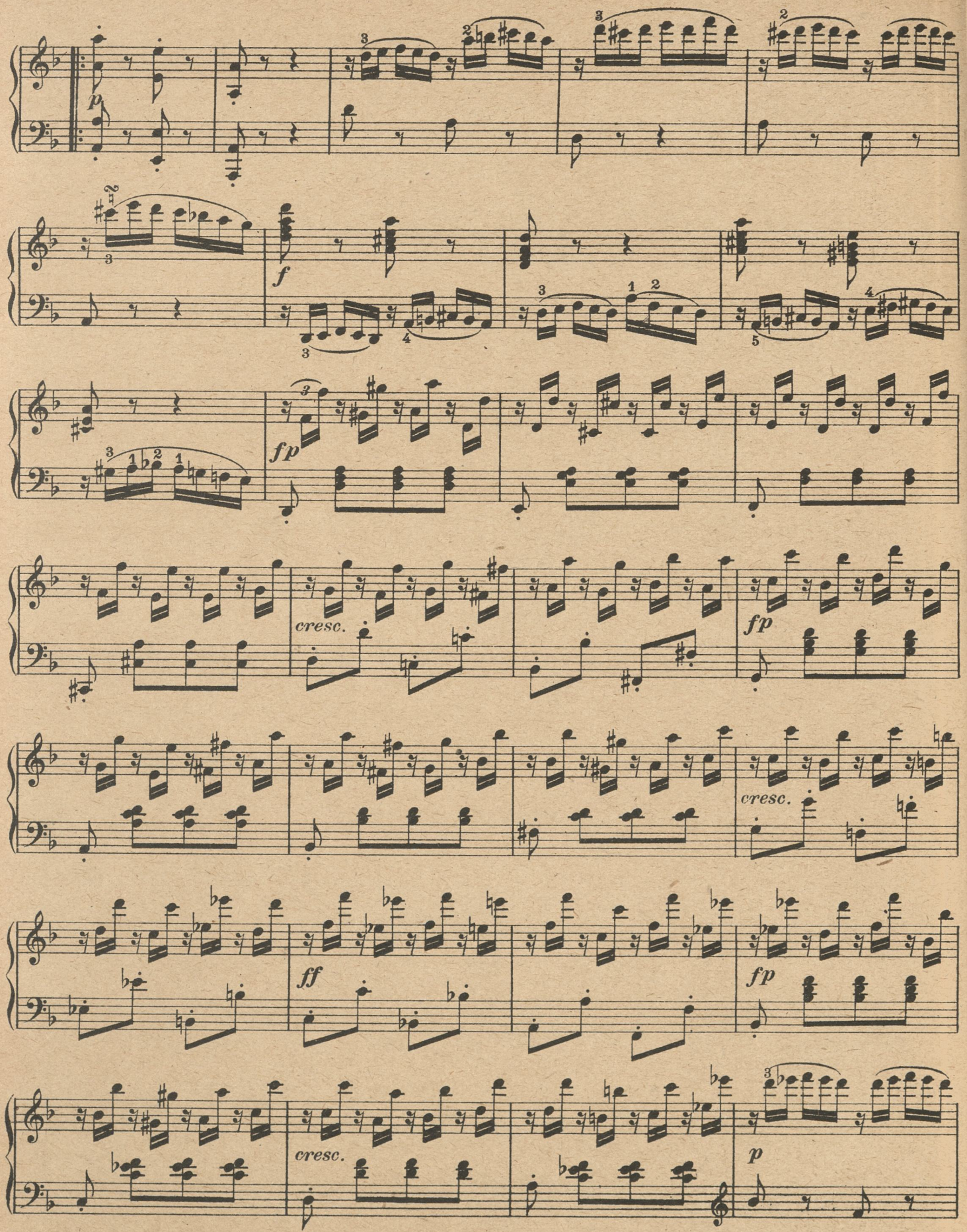
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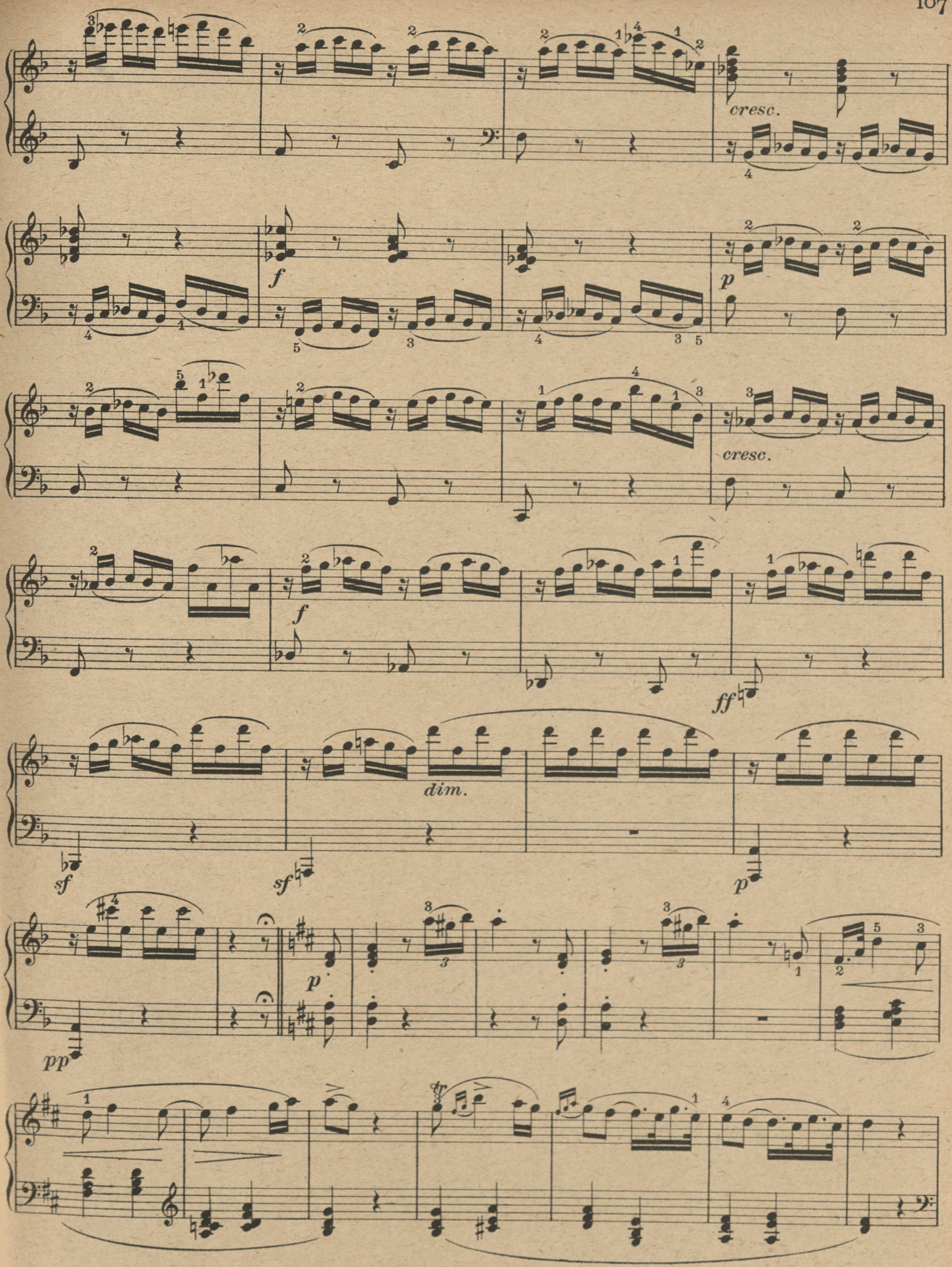
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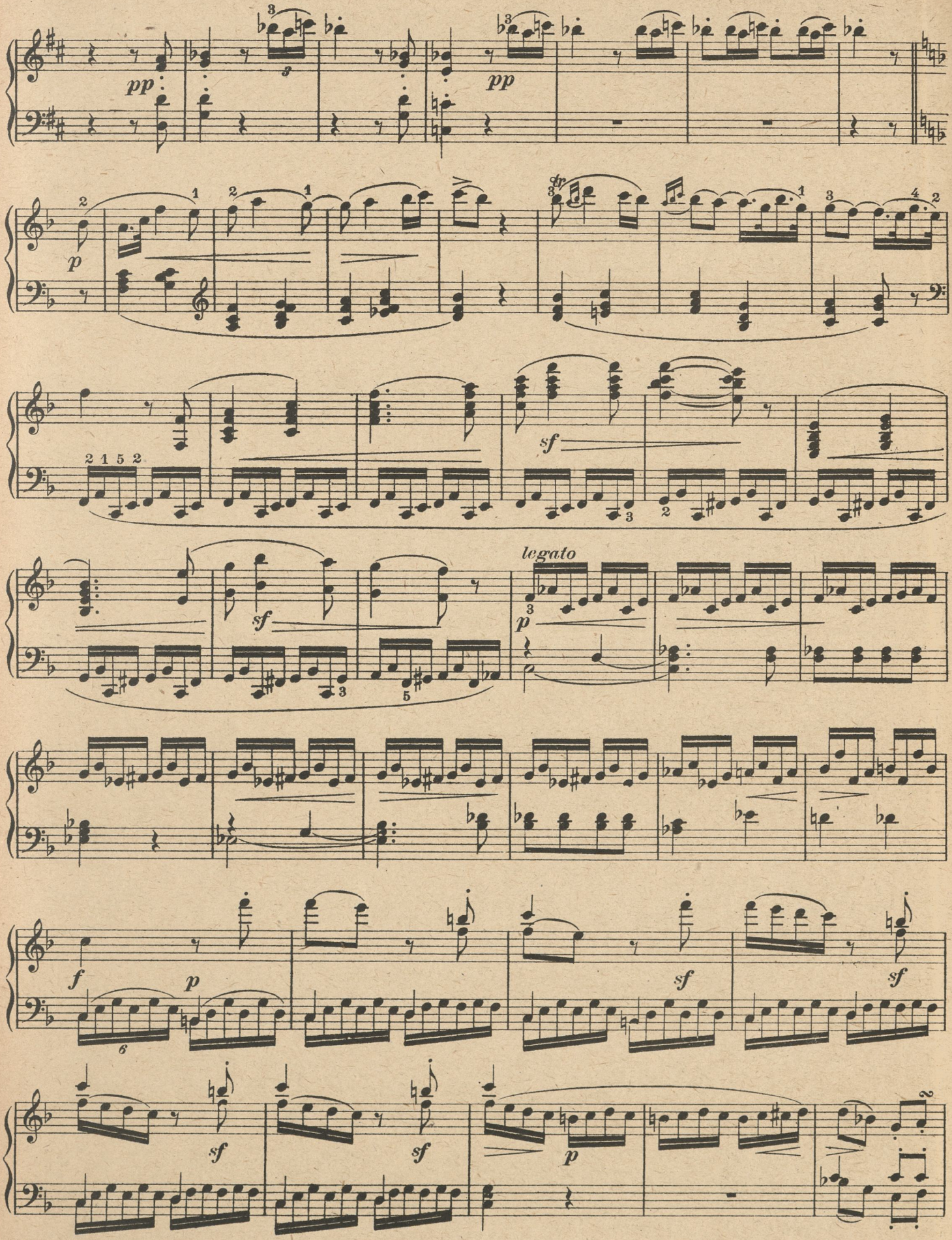
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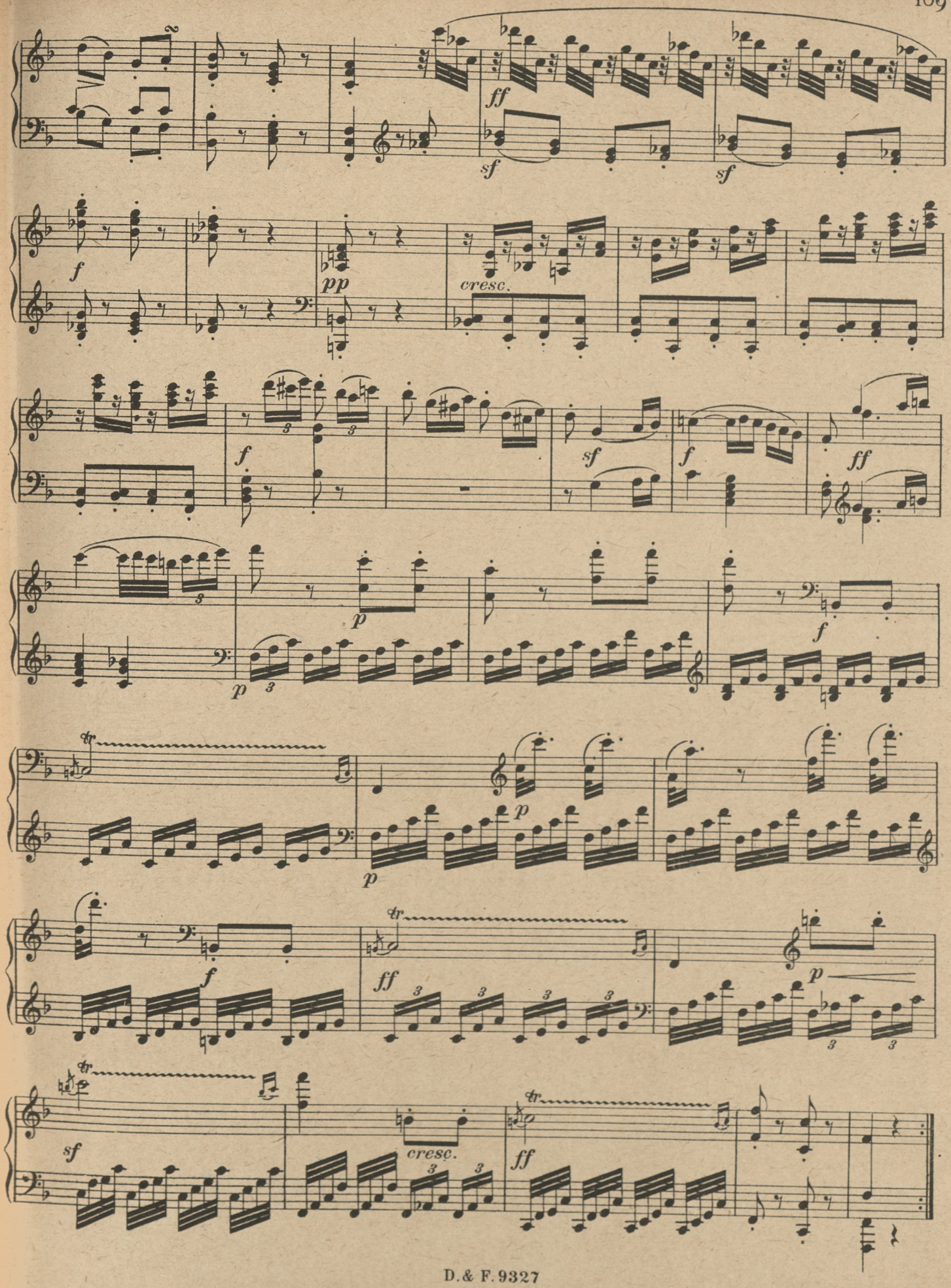
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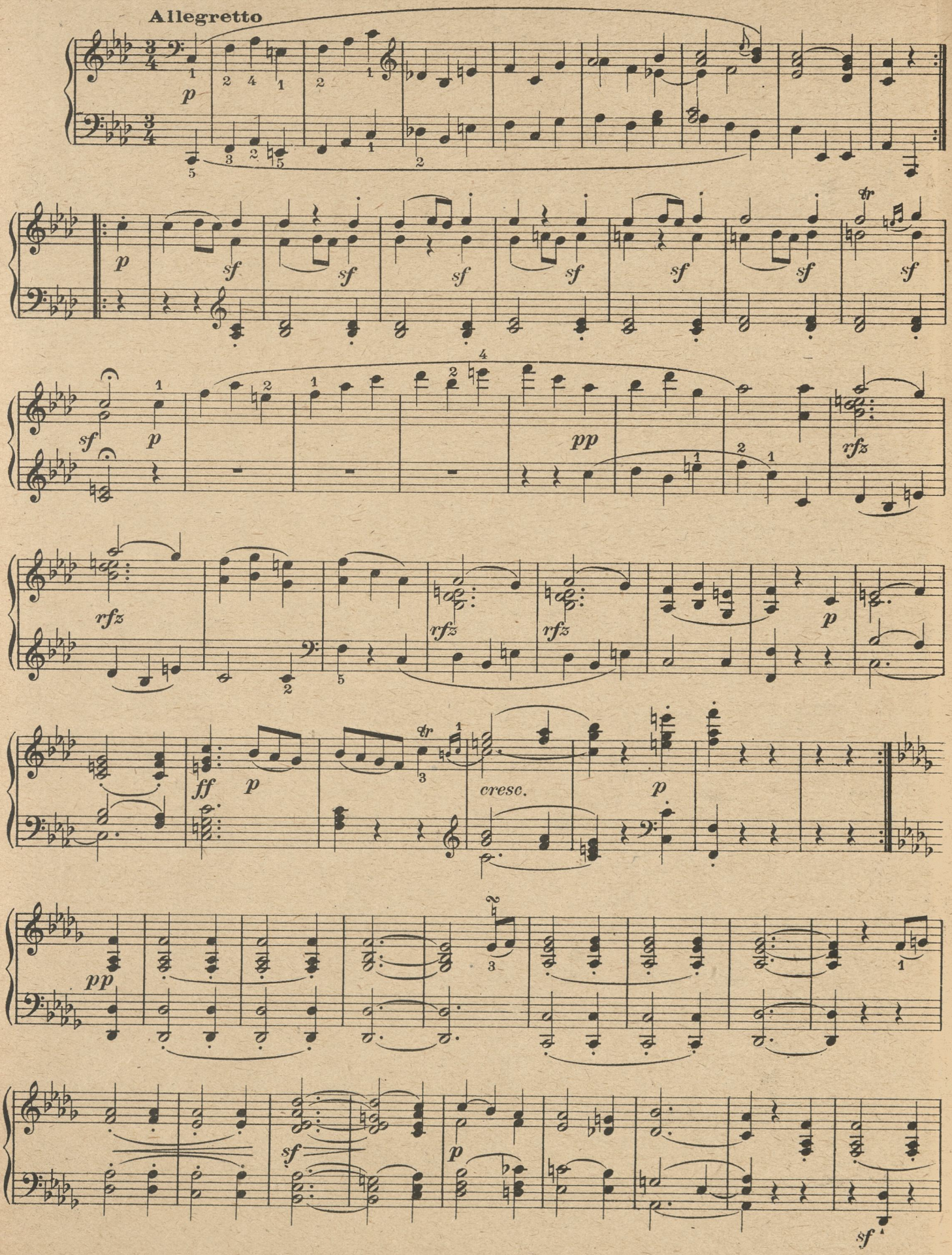
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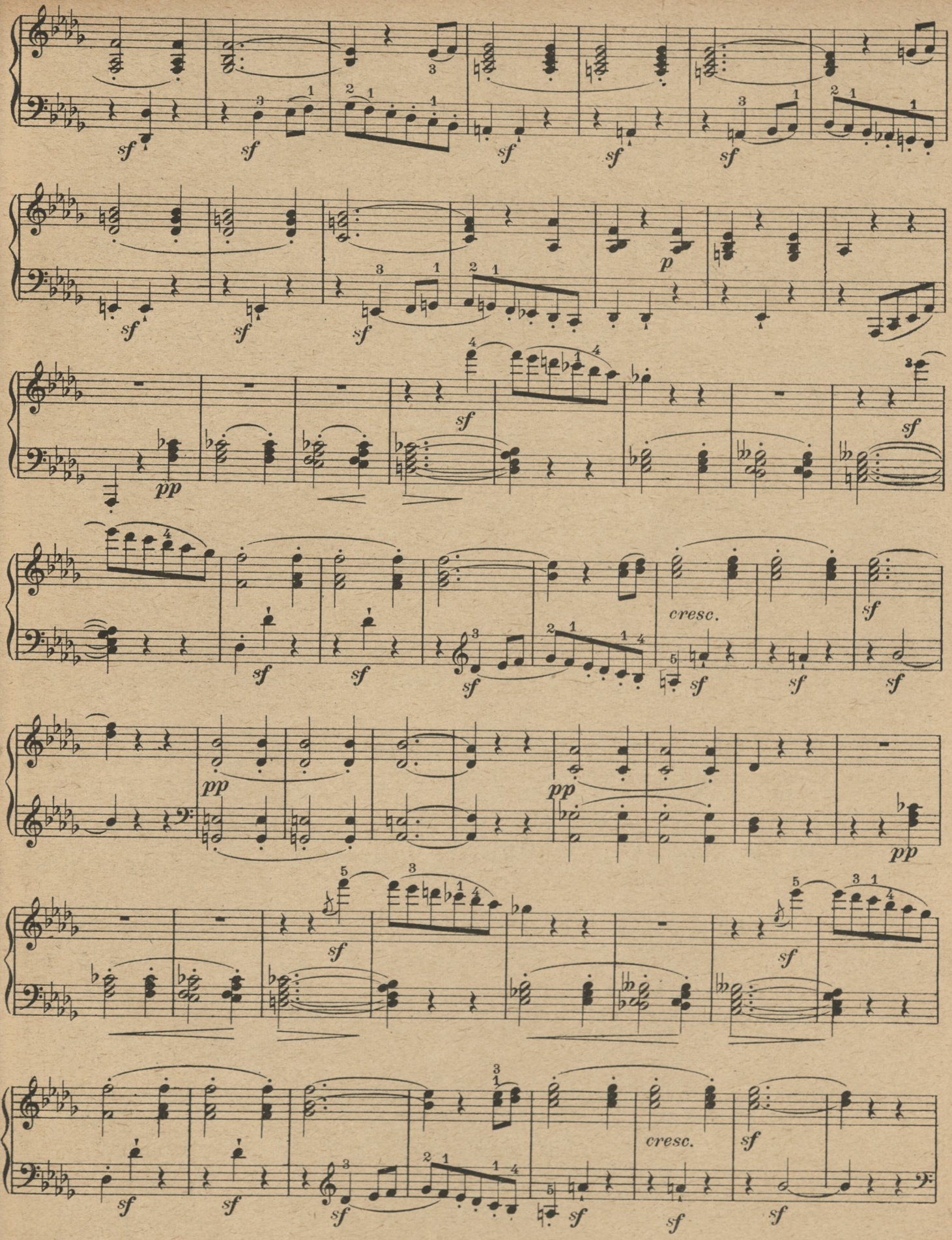
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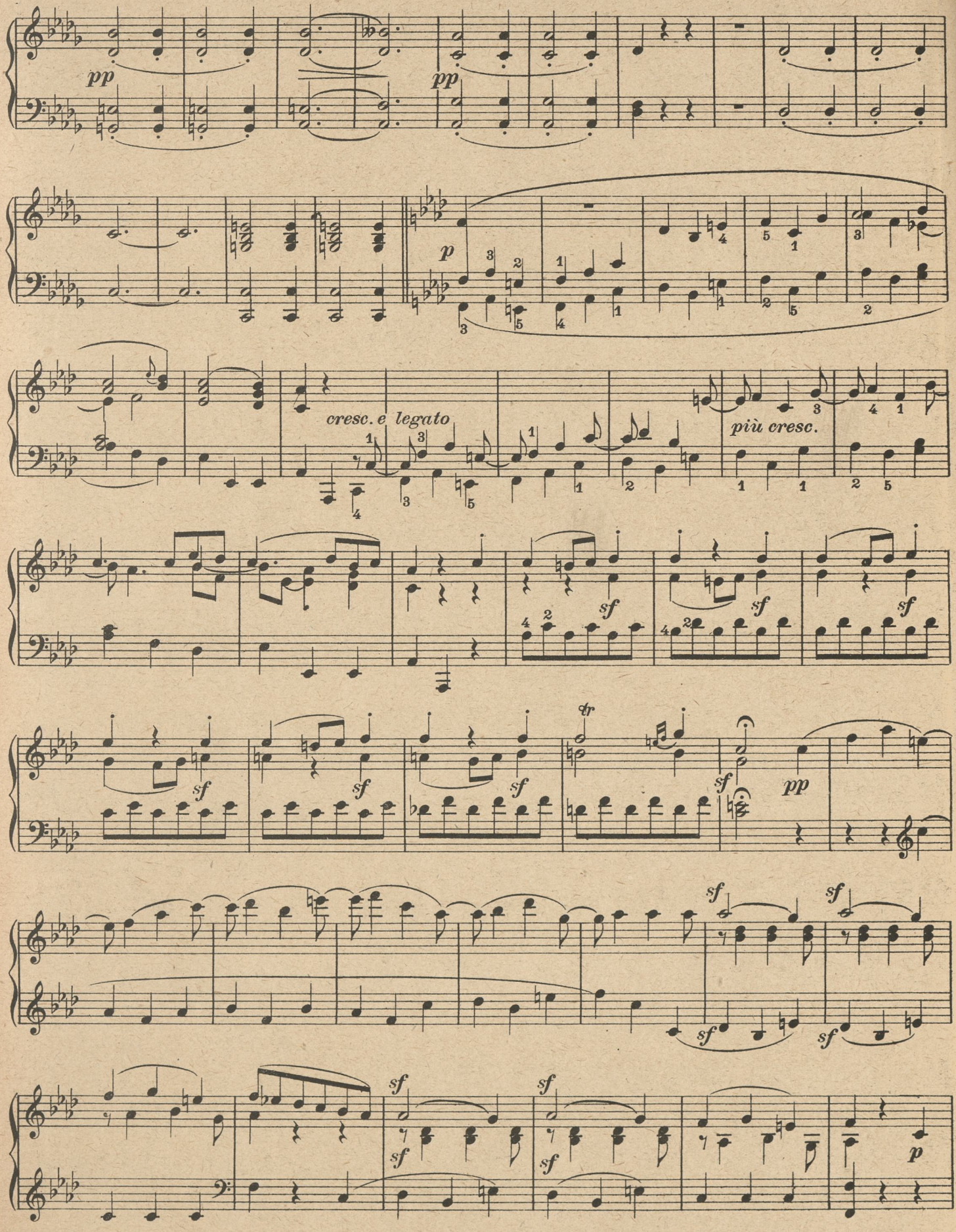
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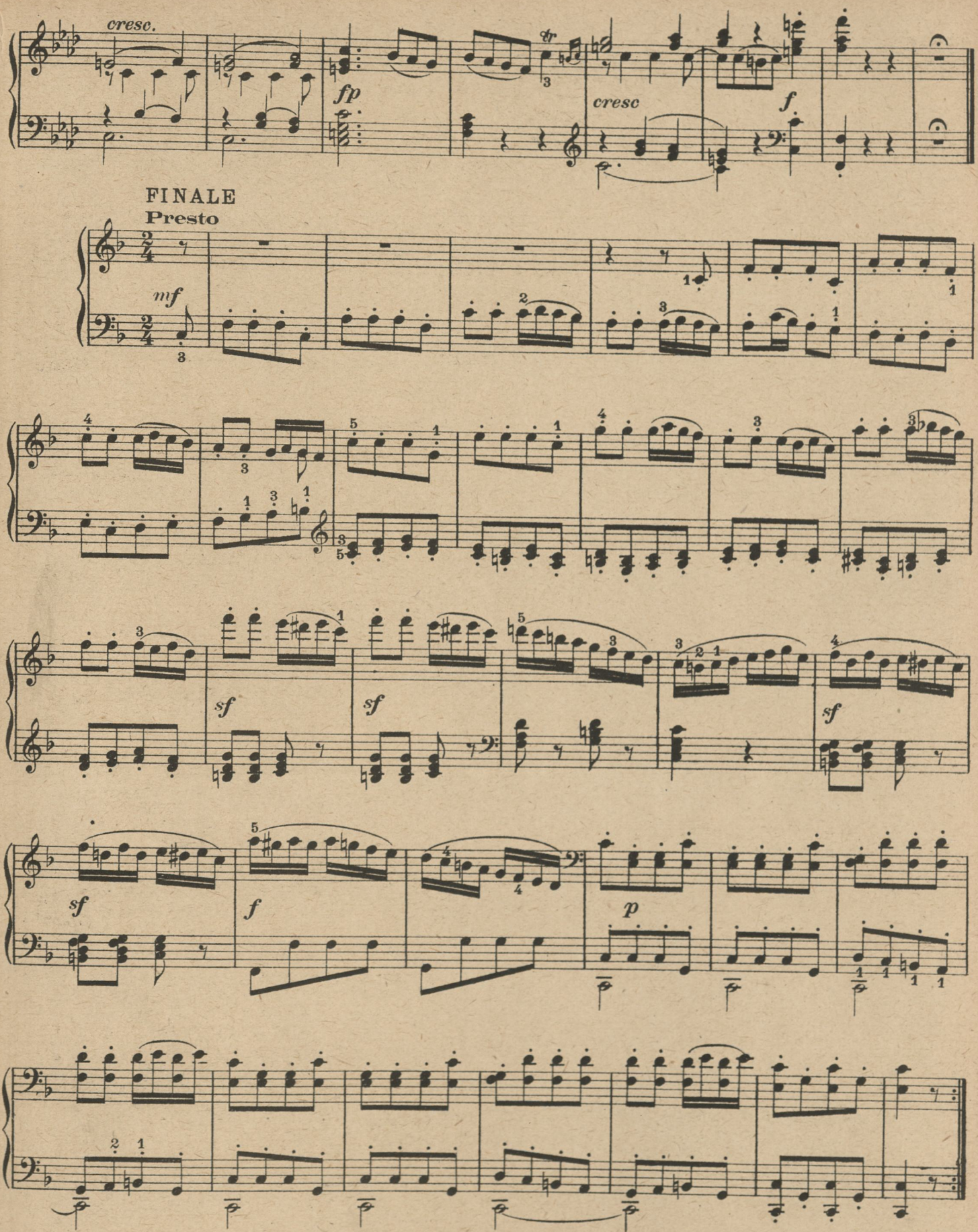
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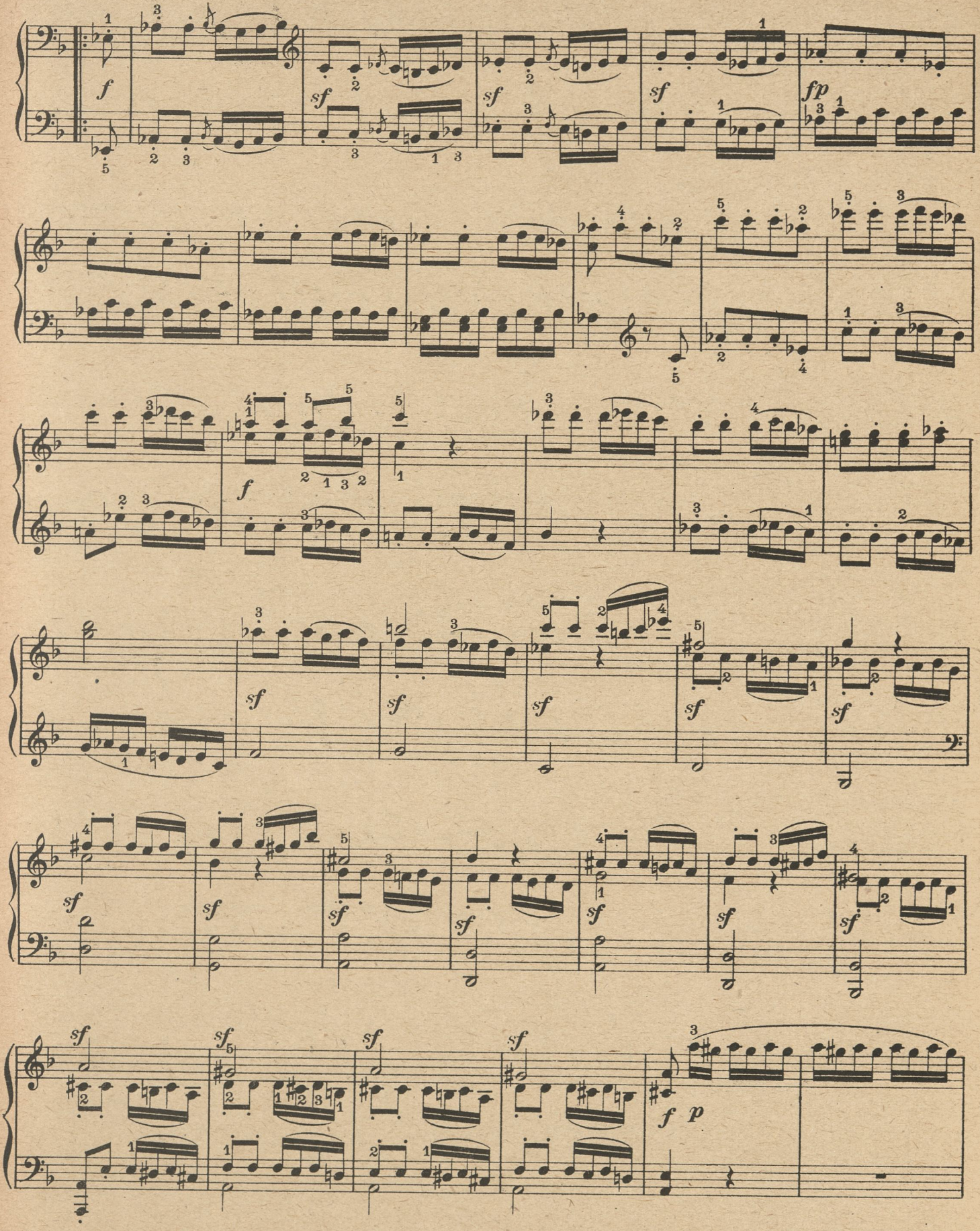
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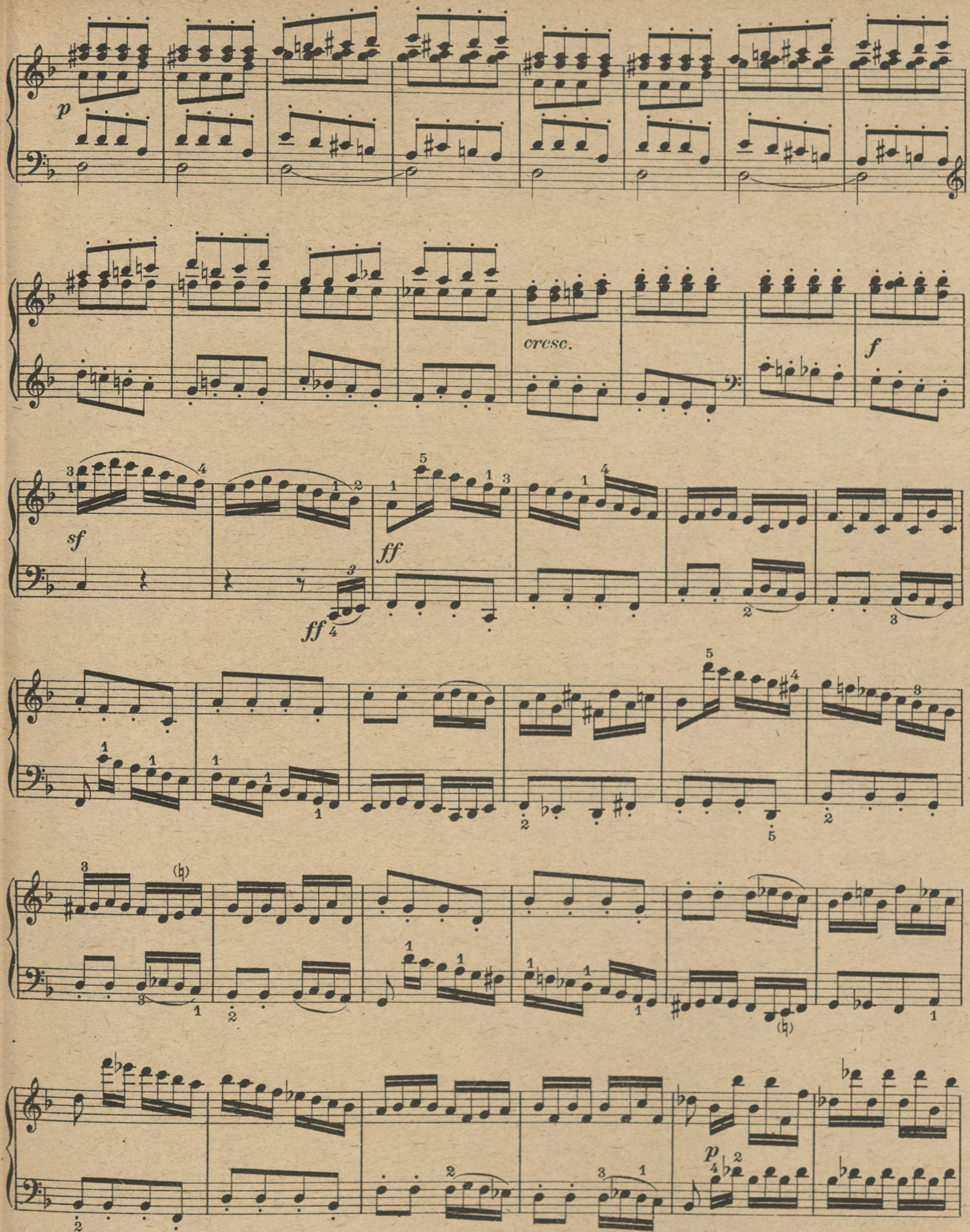
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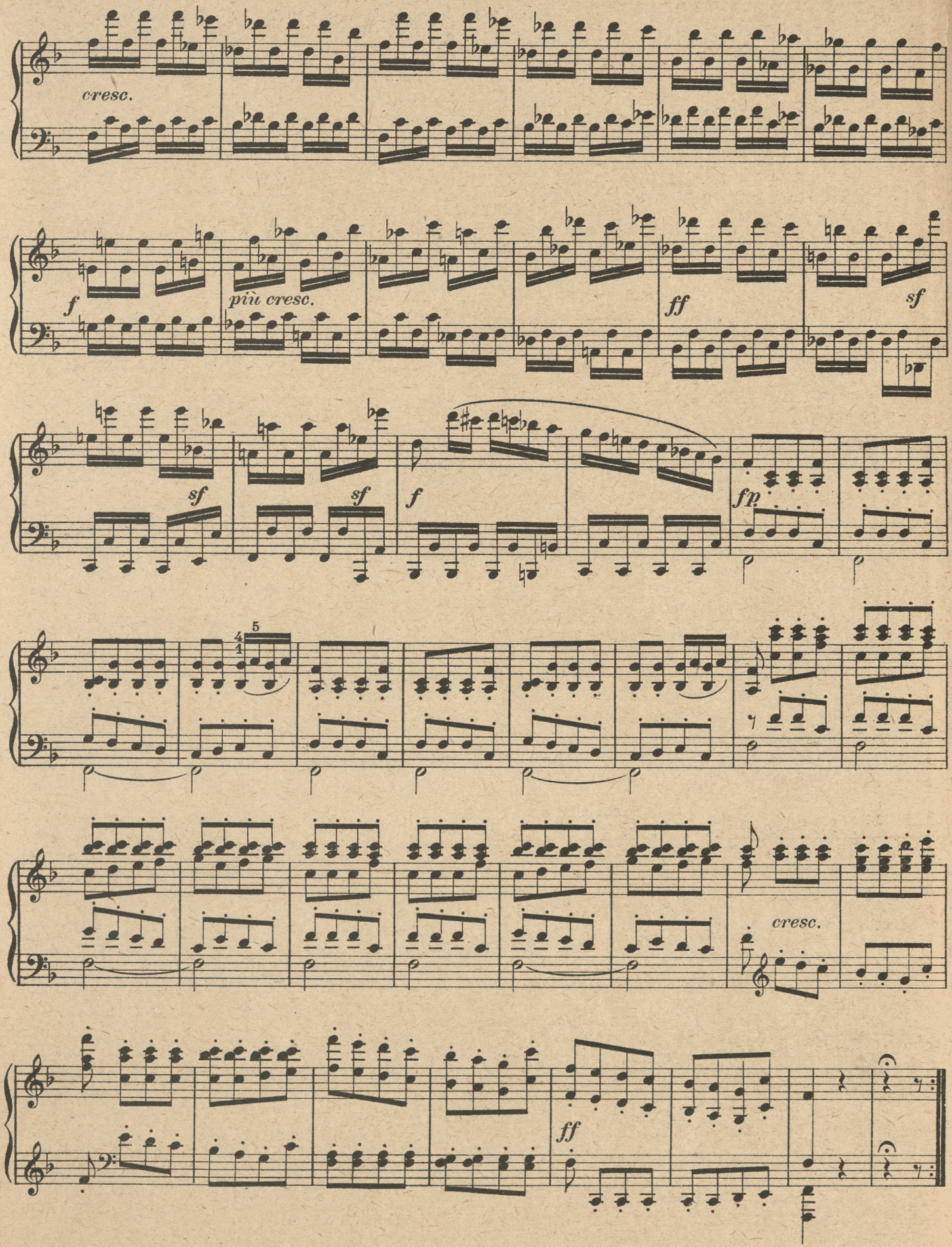
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SONATE

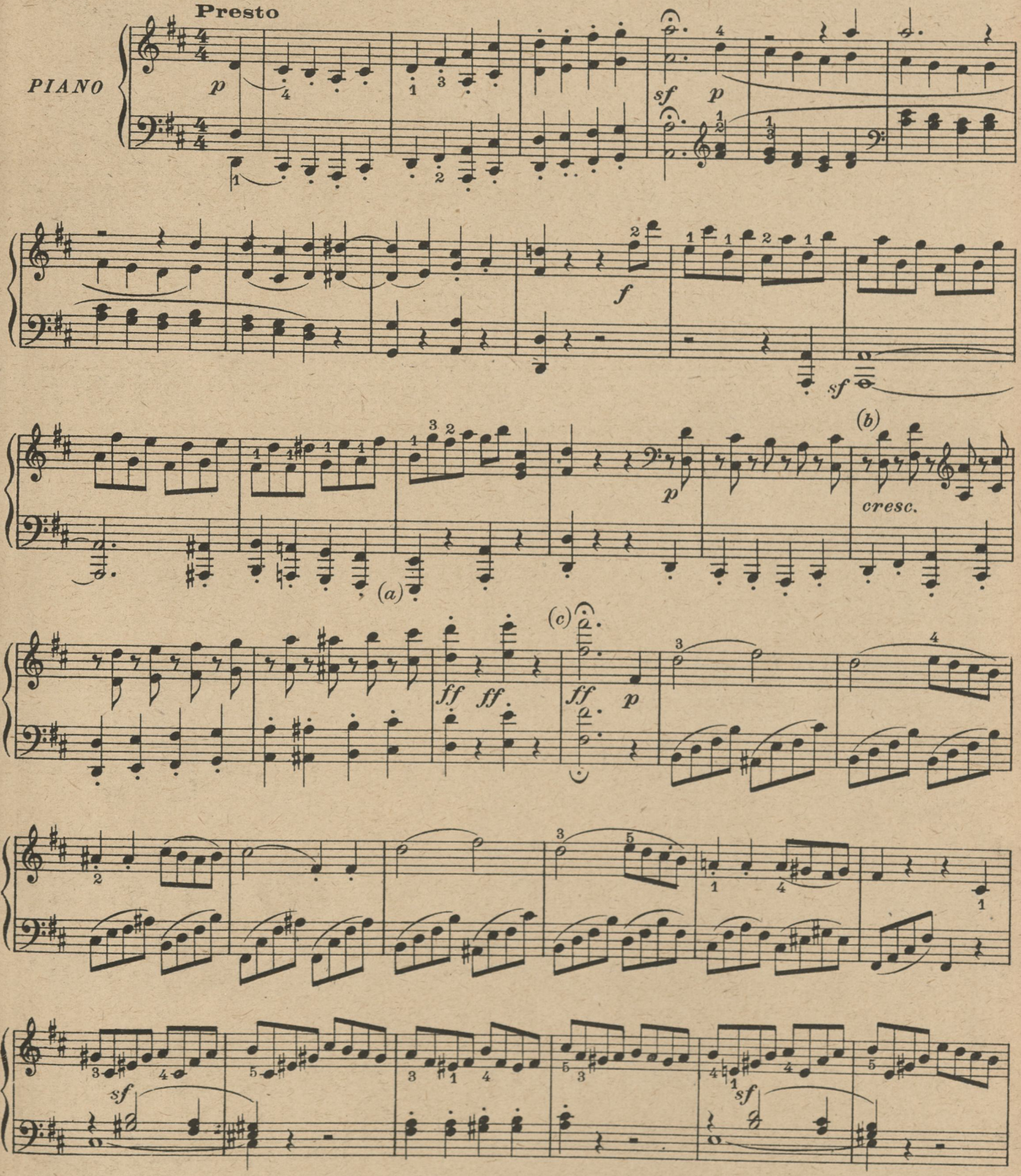
à la Comtesse de Browne

Op. 10 - No 3.

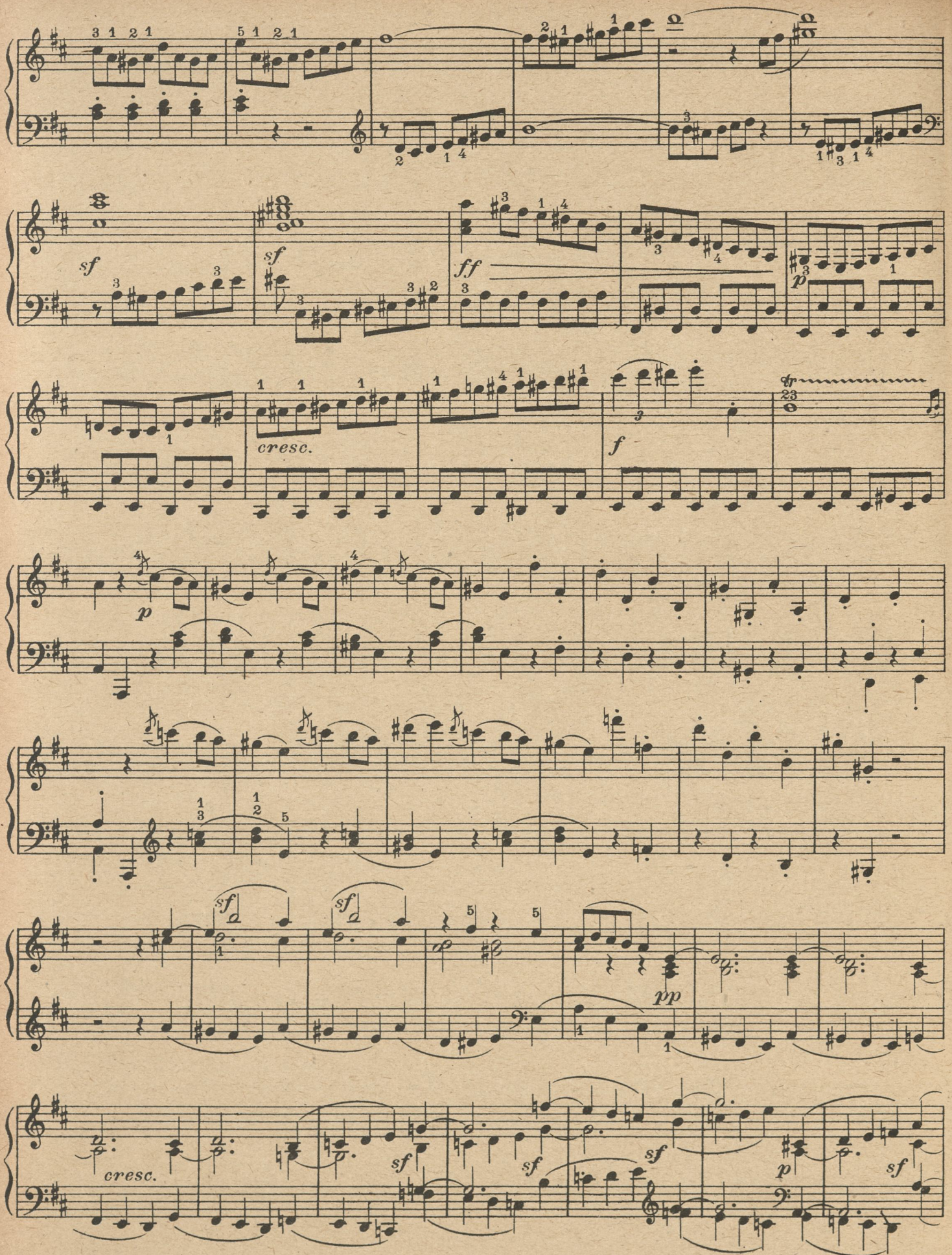
No 7

Presto

PIANO



(a)(b)(c) Voir notes critiques, Sonate VII.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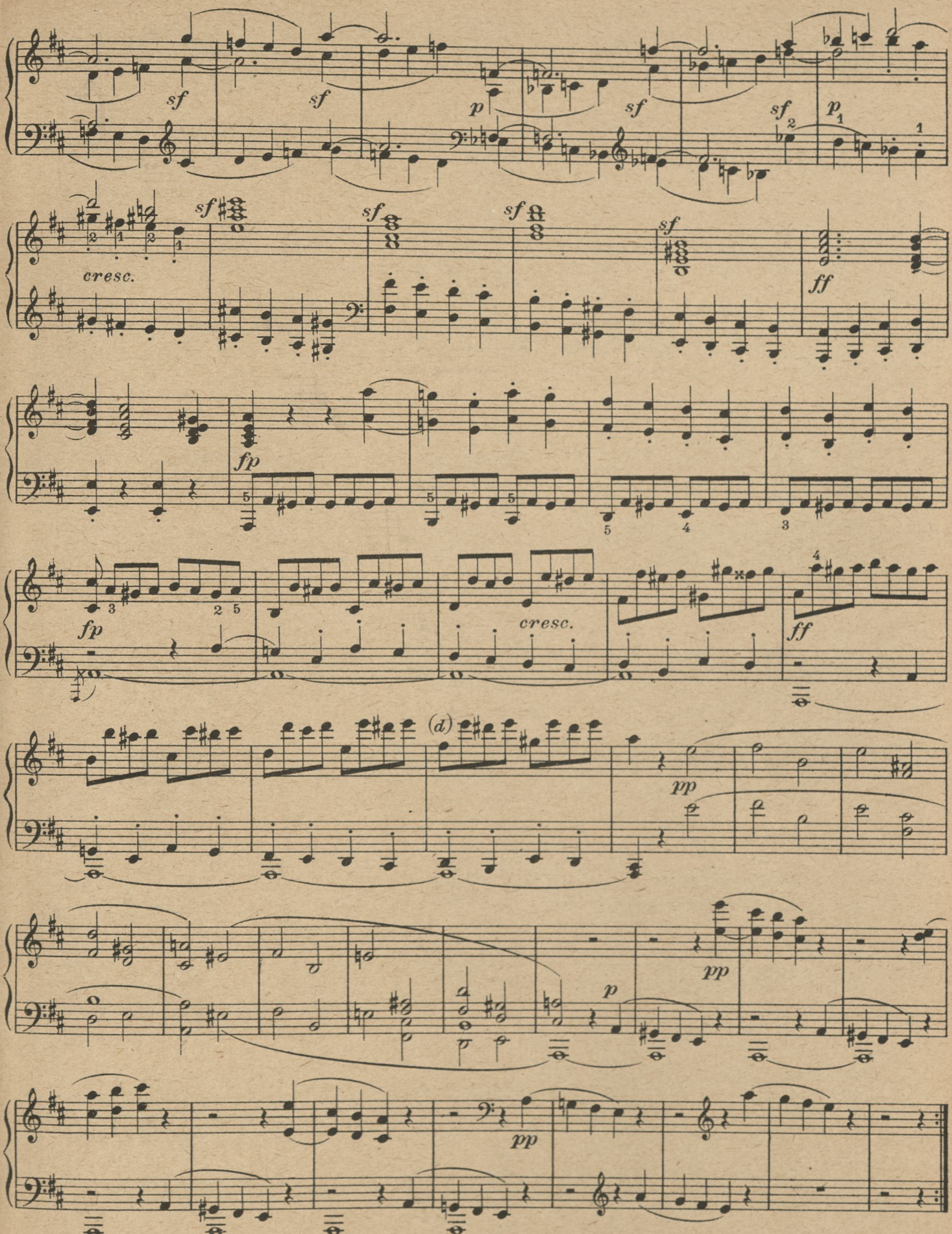
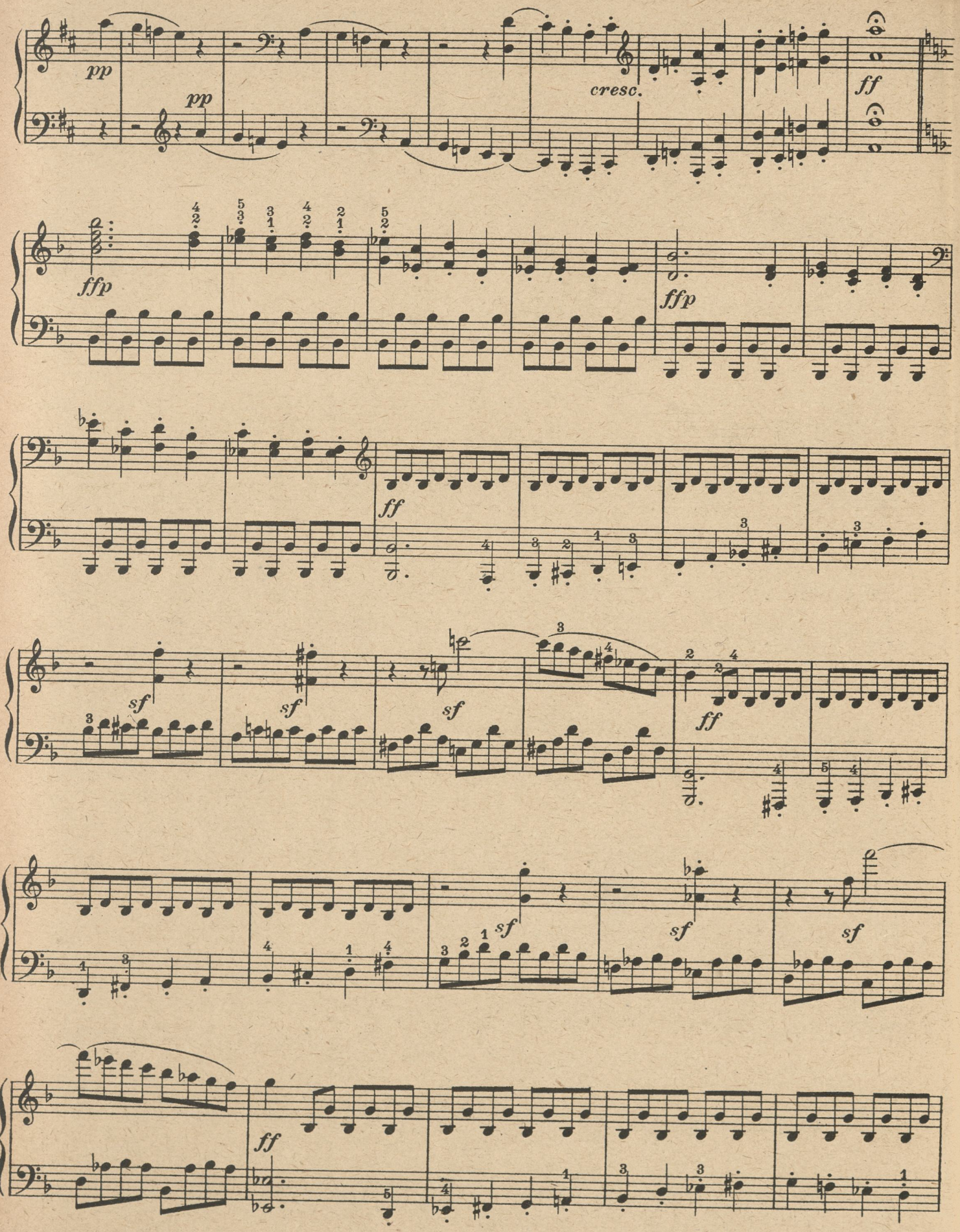


(d) Voir notes critiques, Sonate VII.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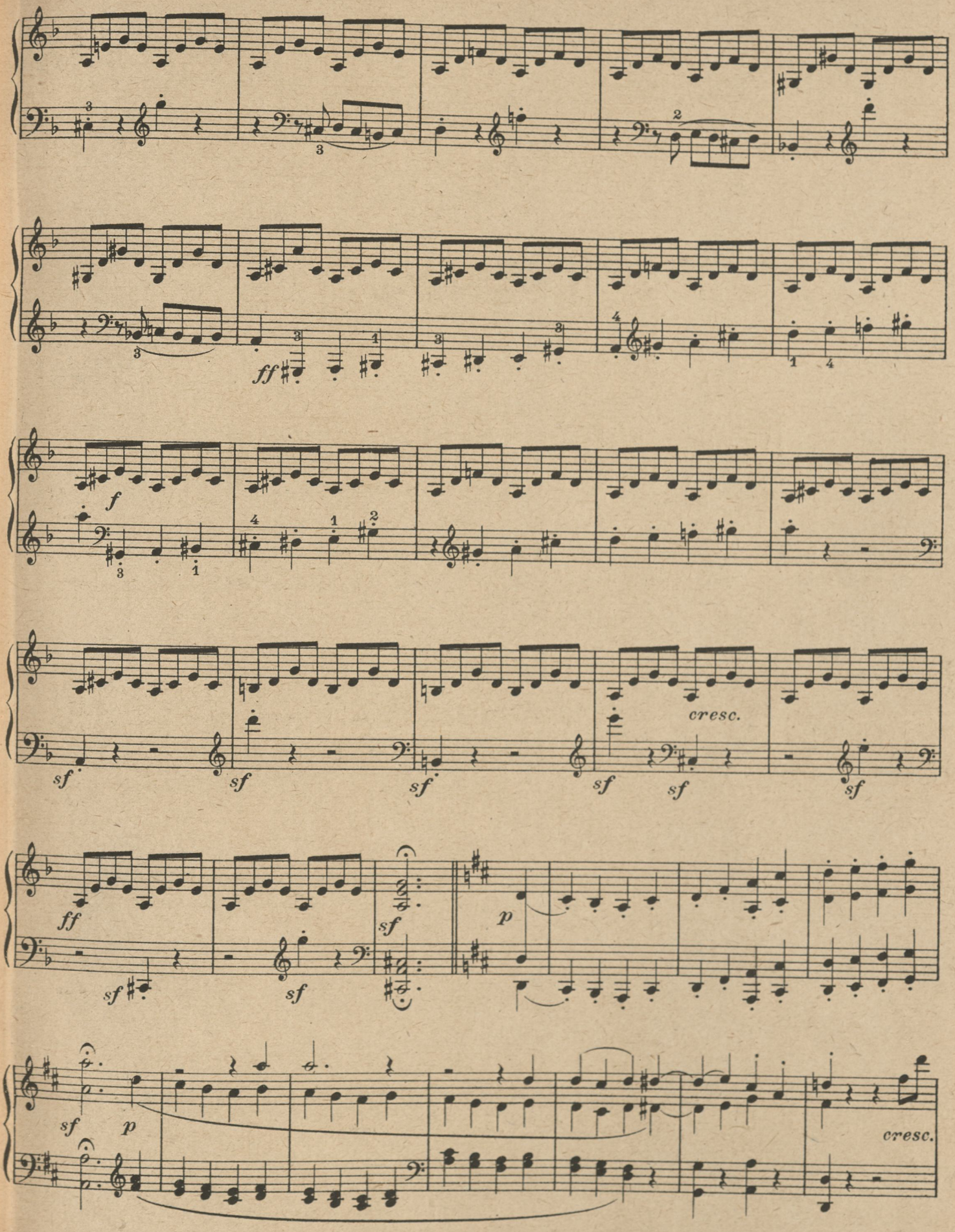
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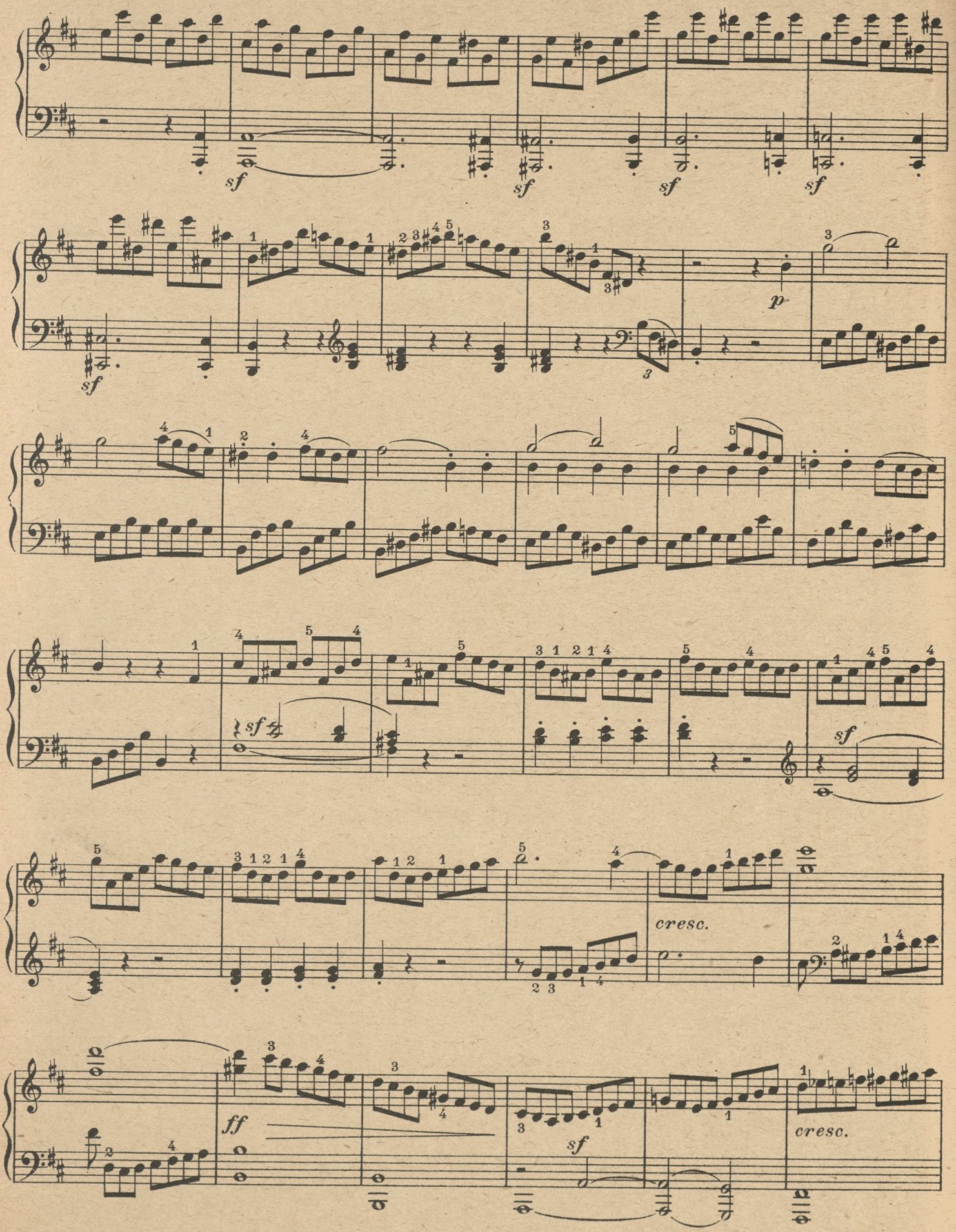
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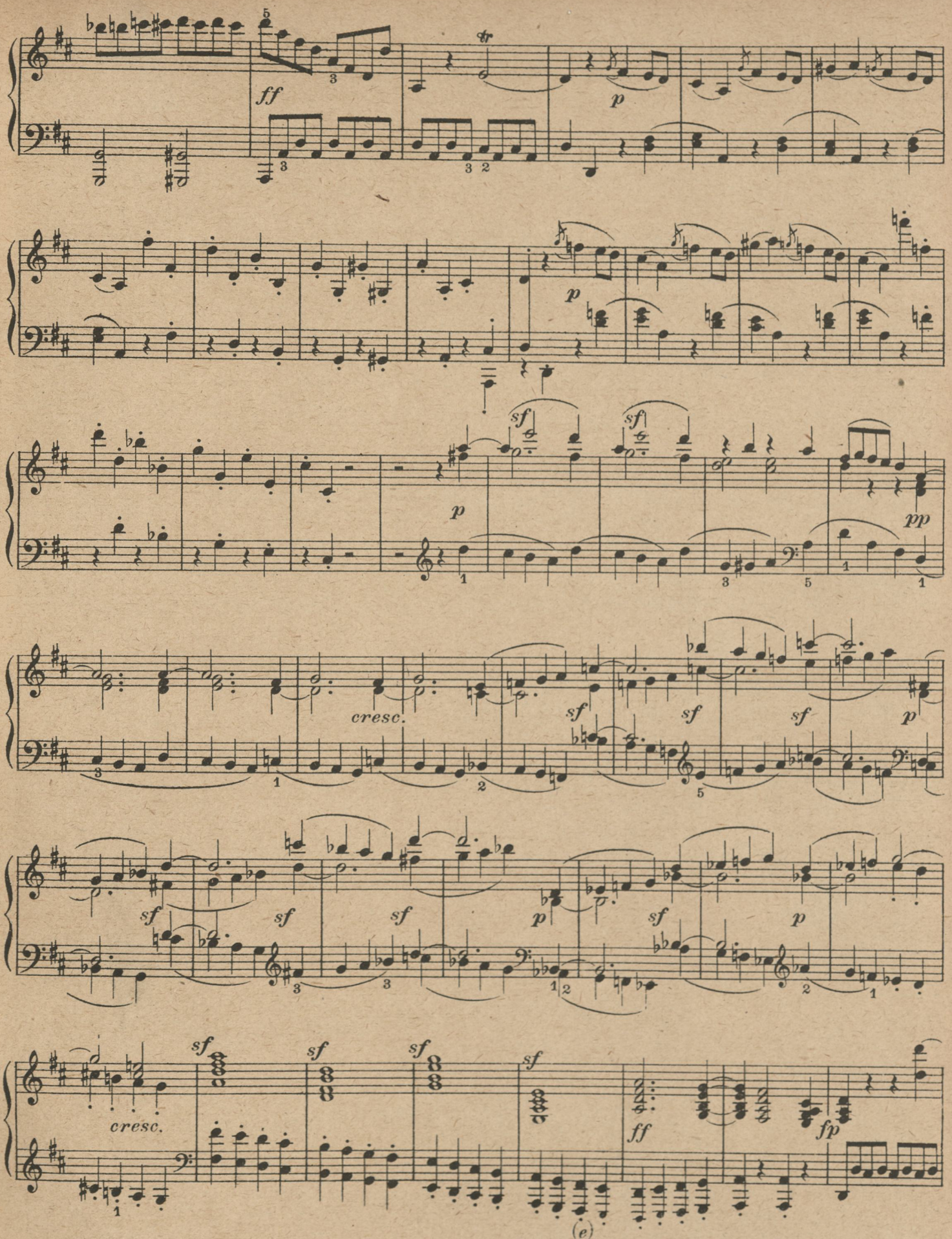

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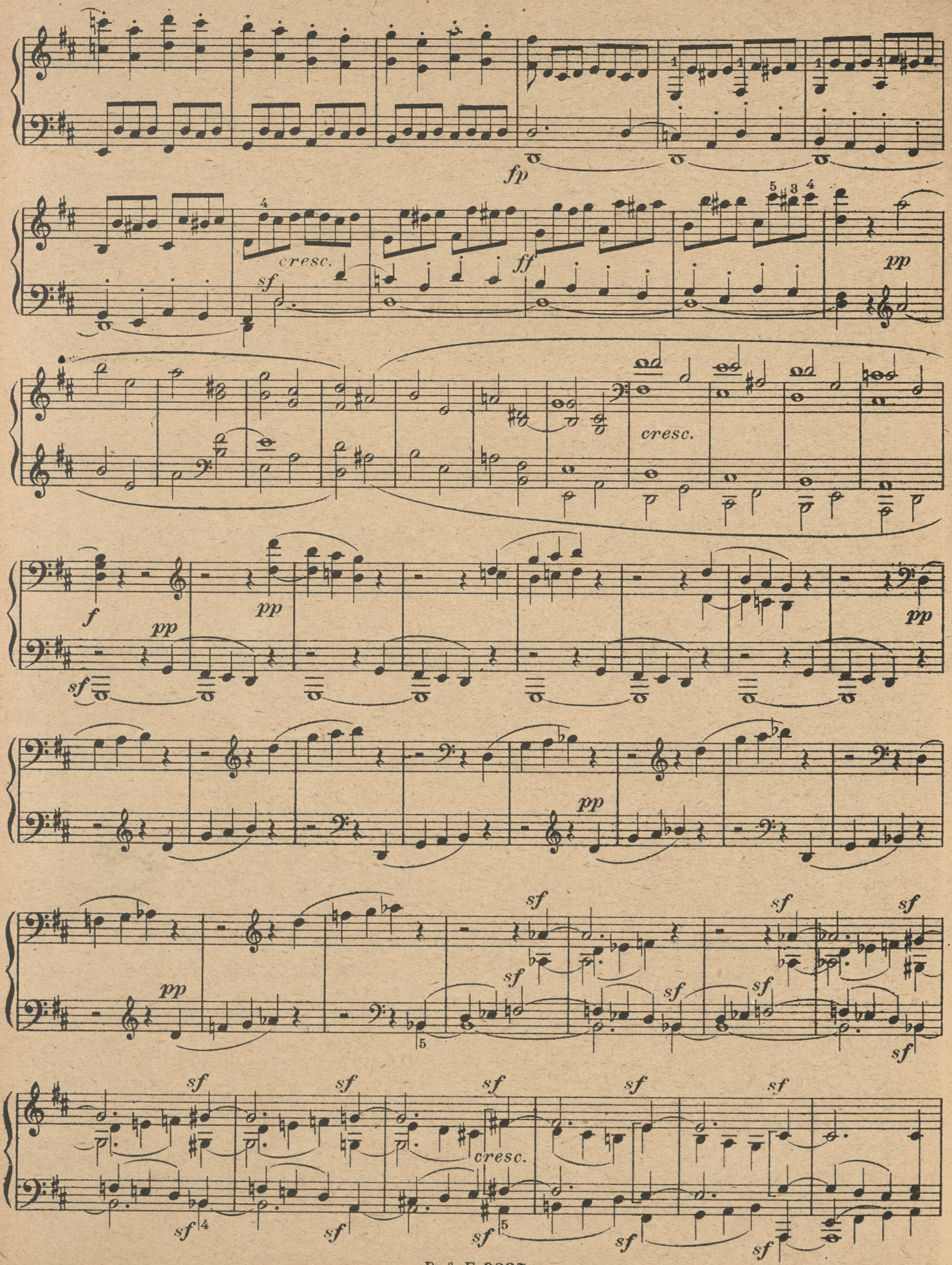
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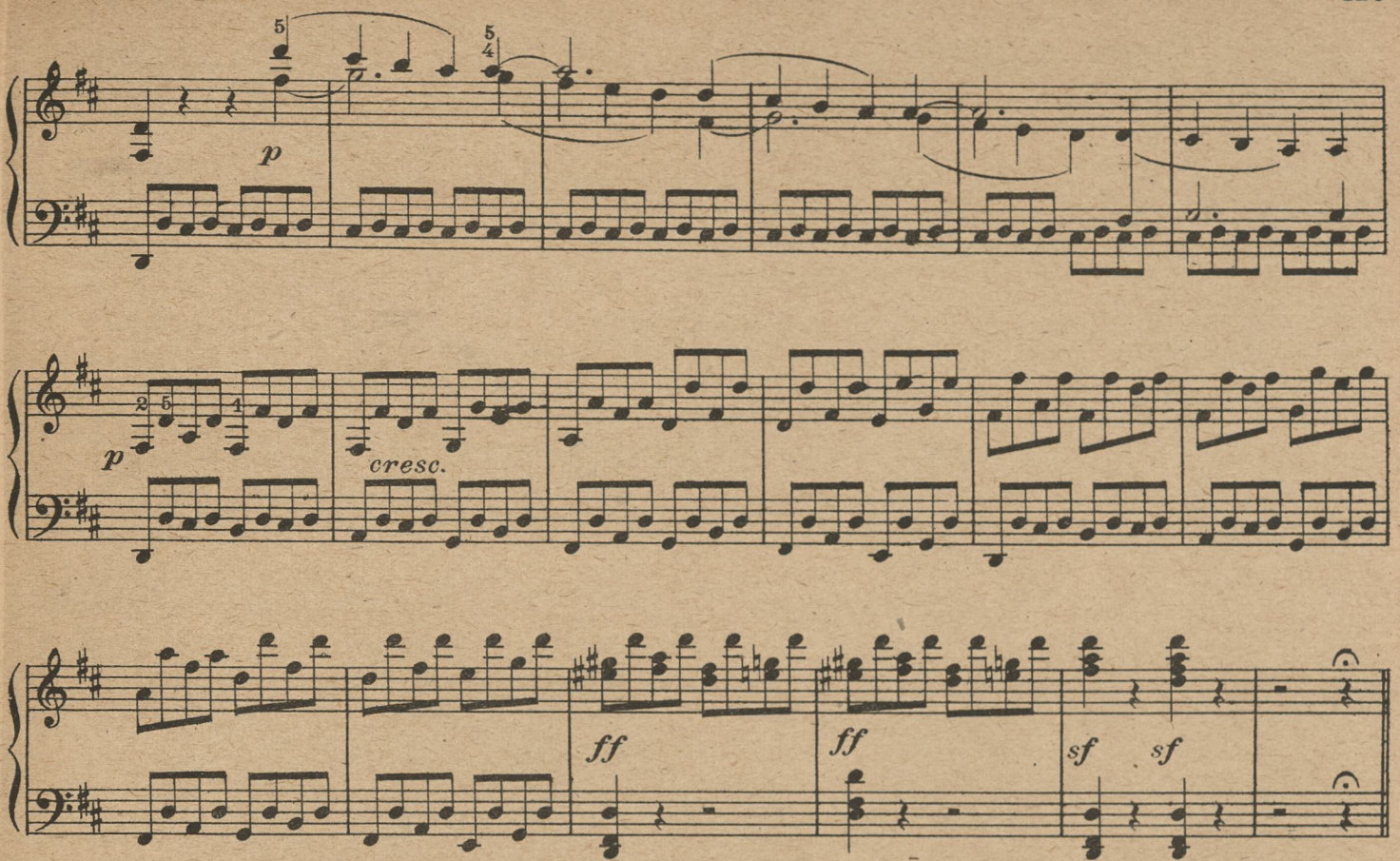
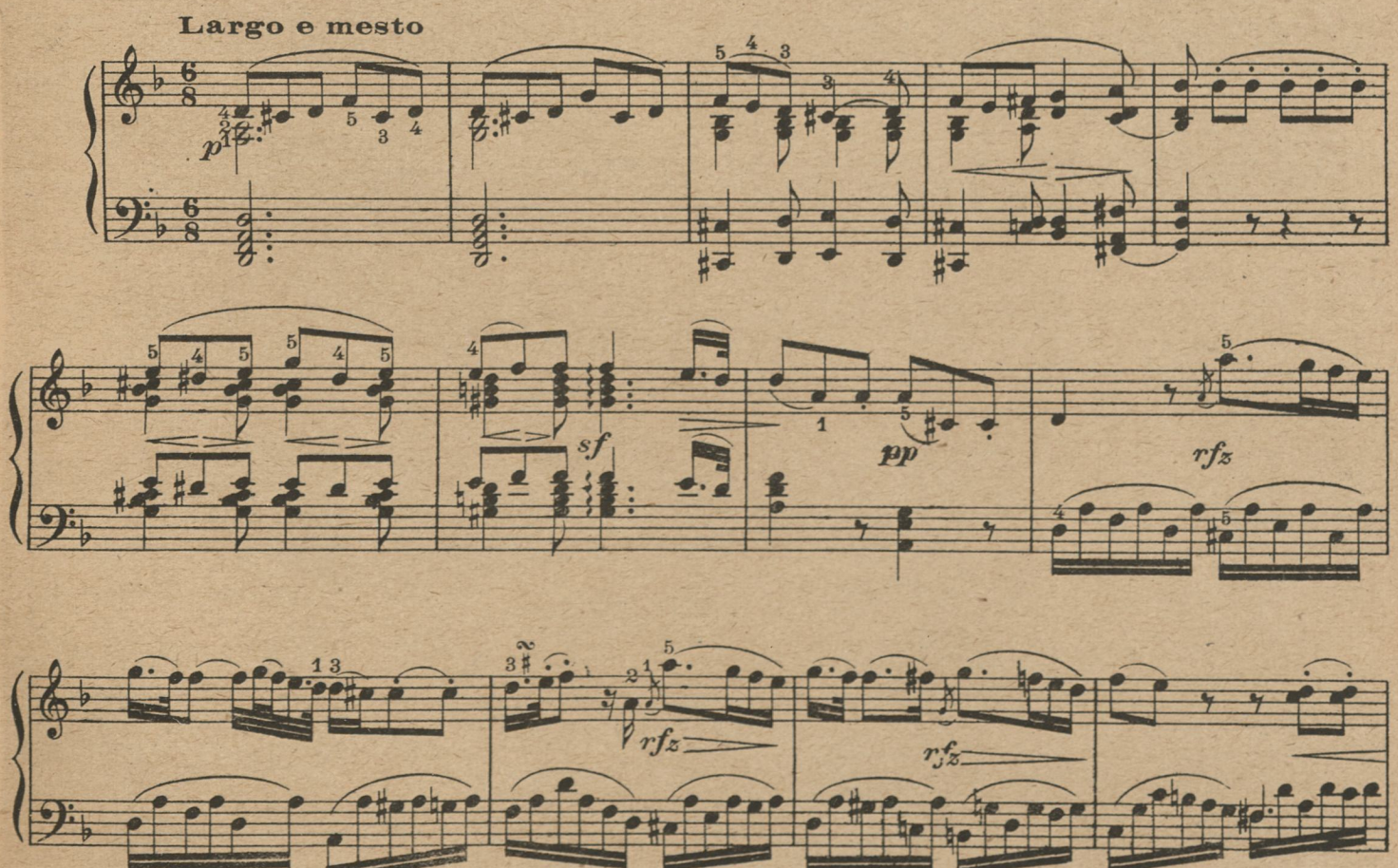
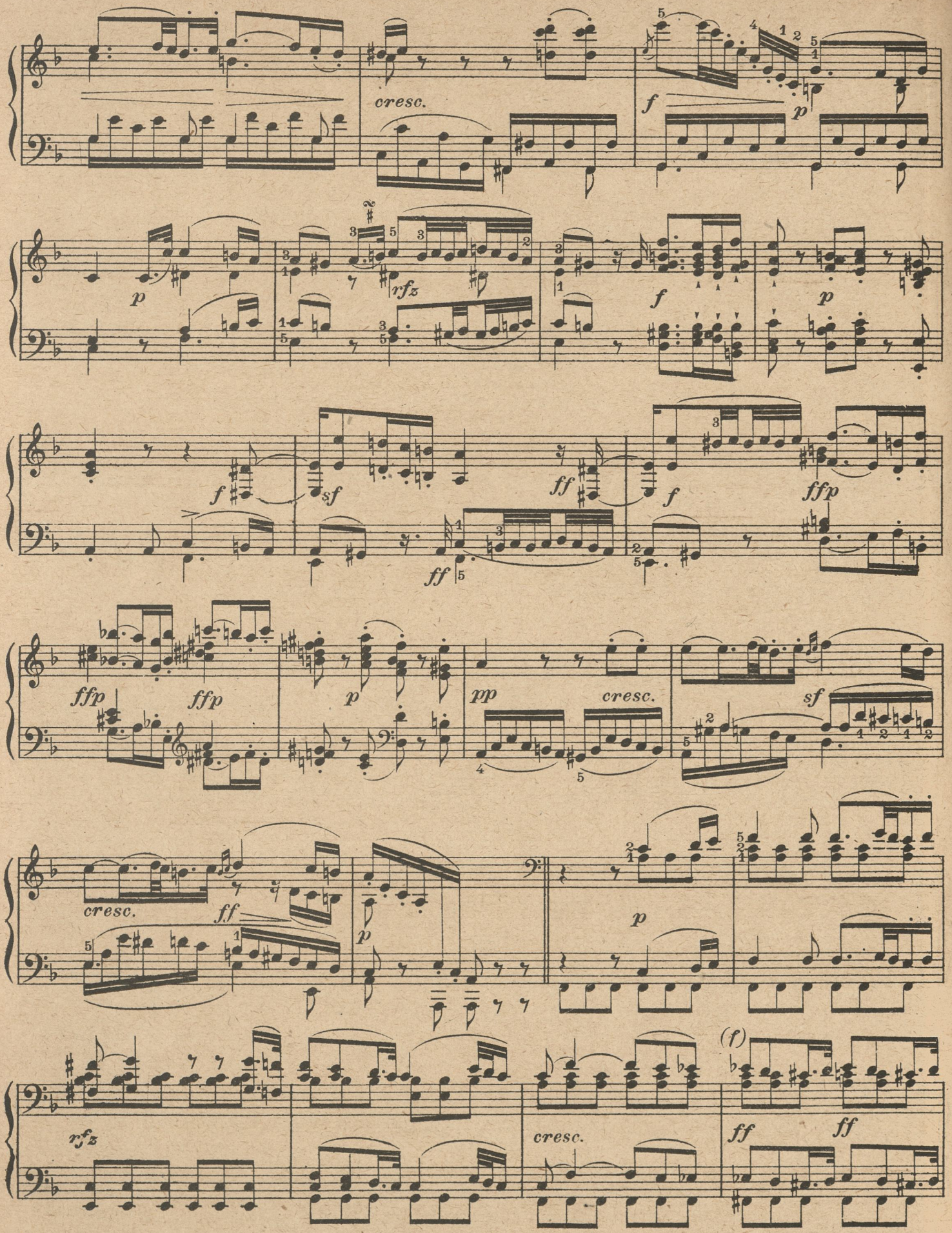
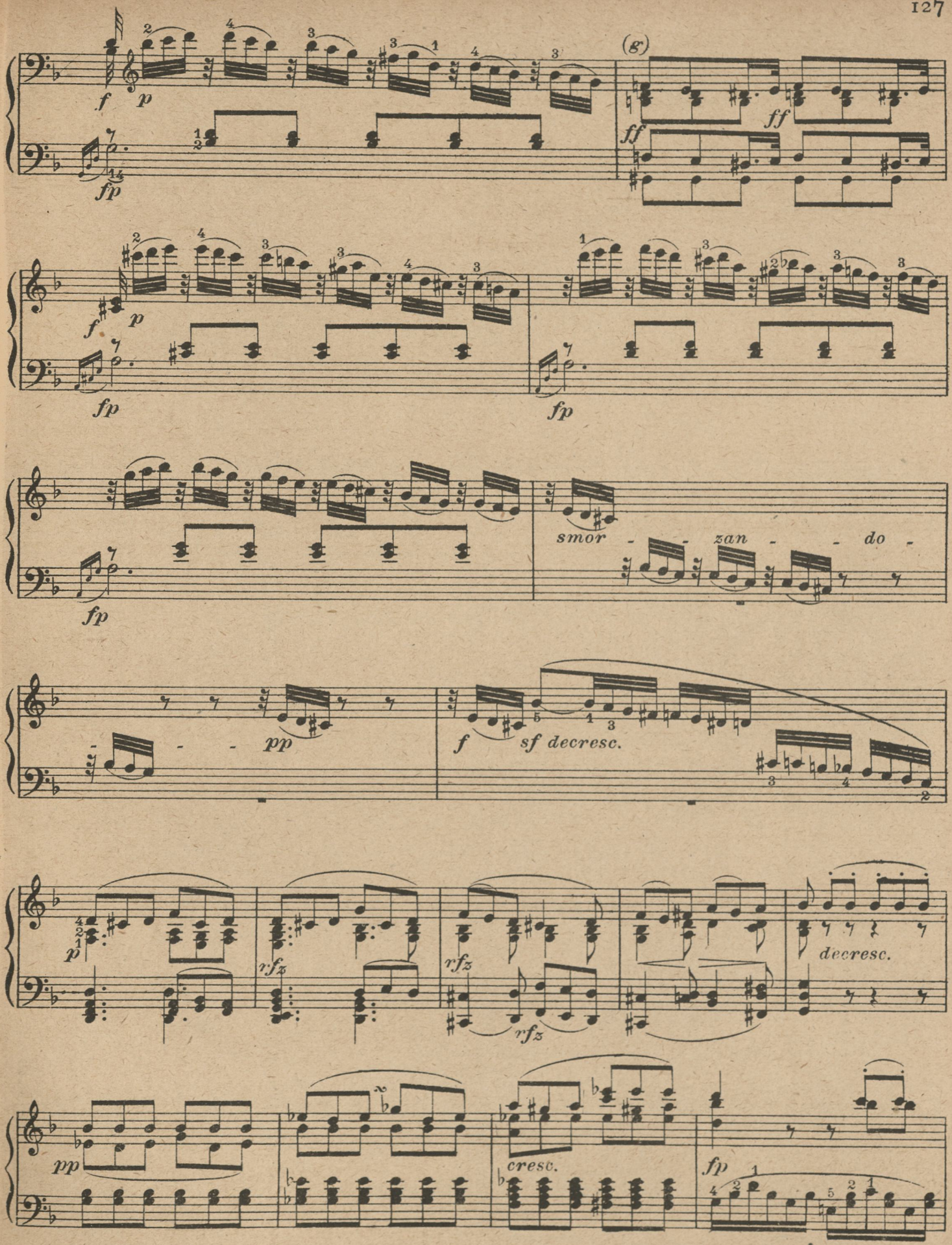


Largo e mesto

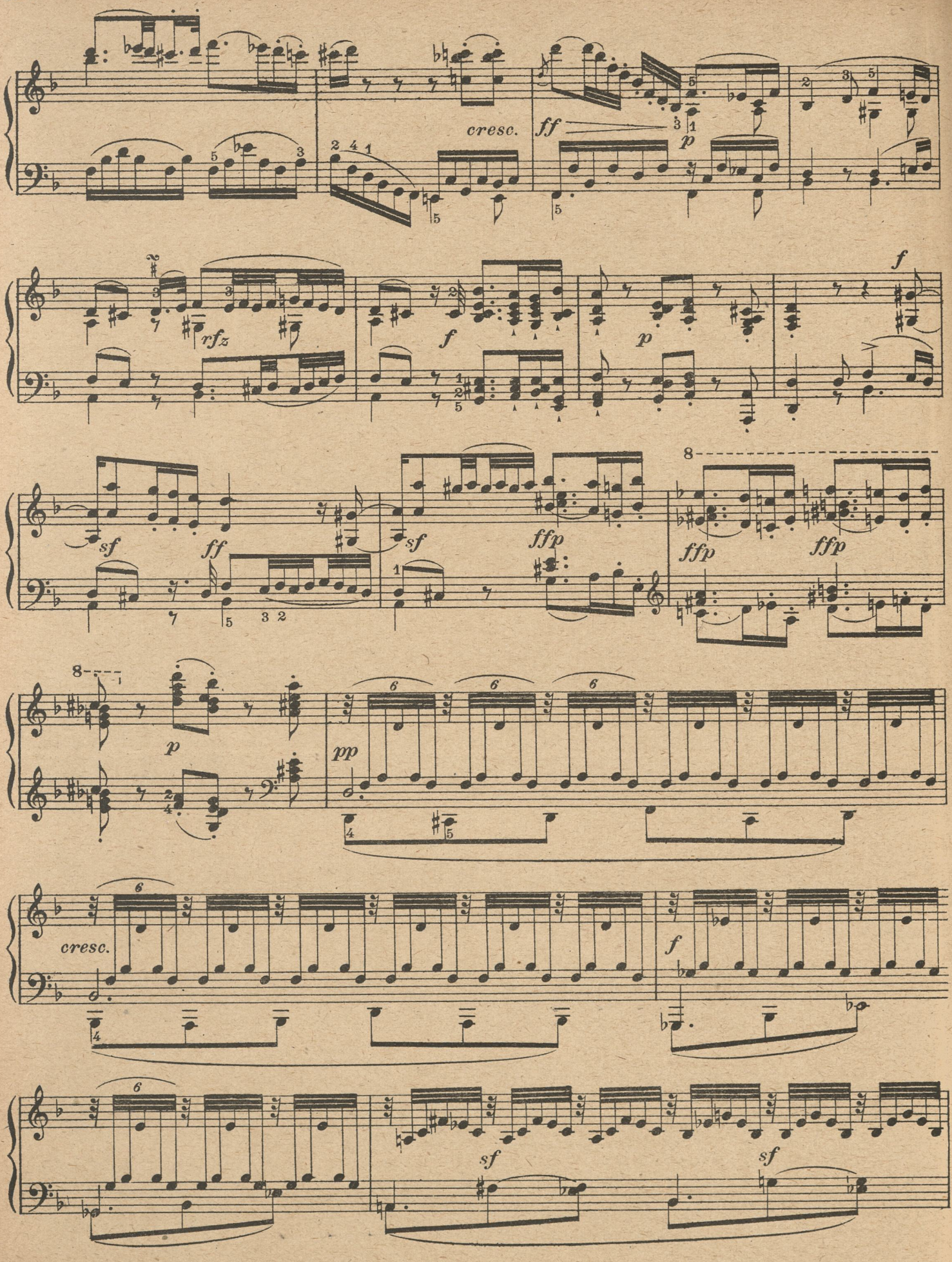




(f) Voir notes critiques, Sonate VII.



(g) Voir notes critiques, Sonate VII.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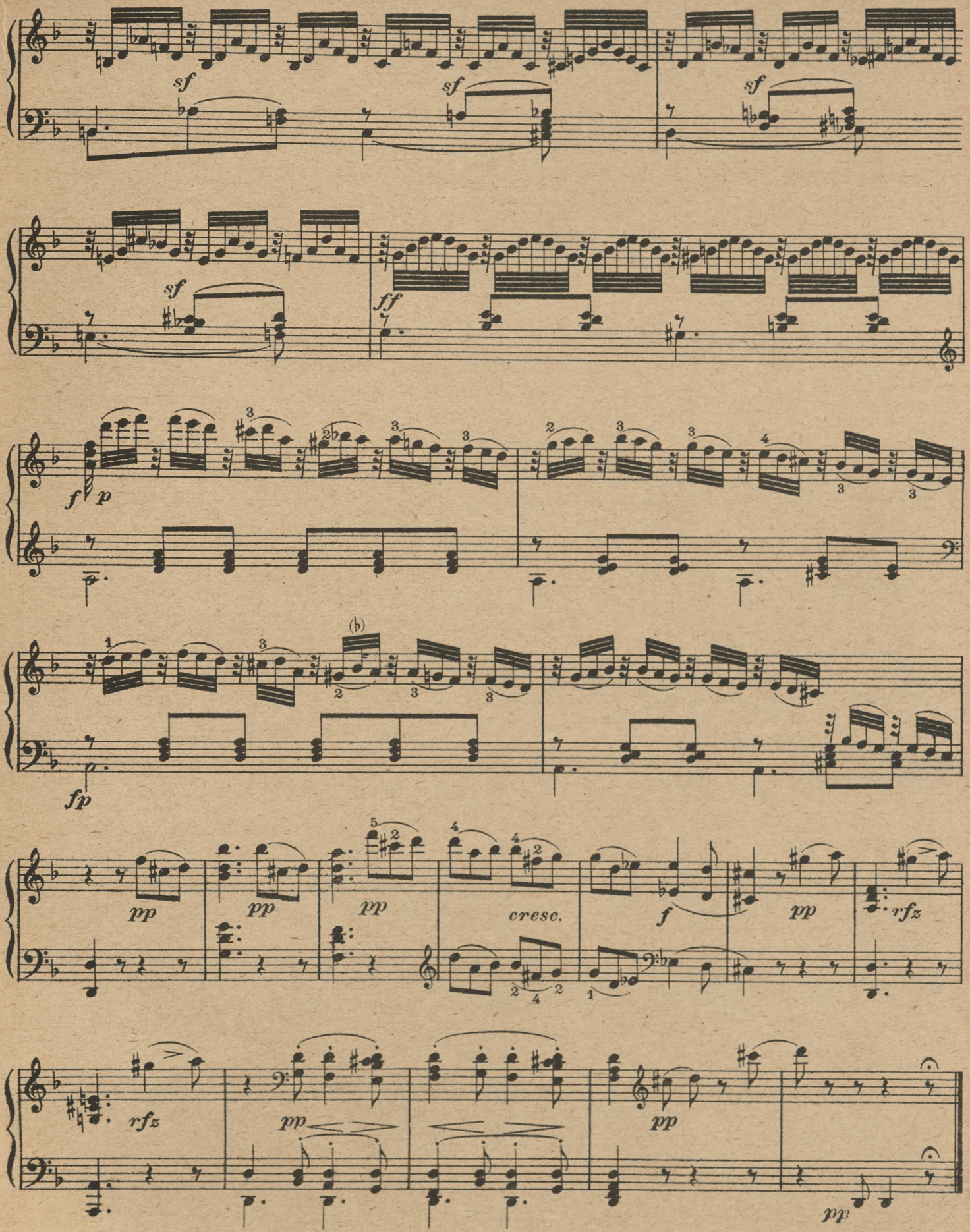
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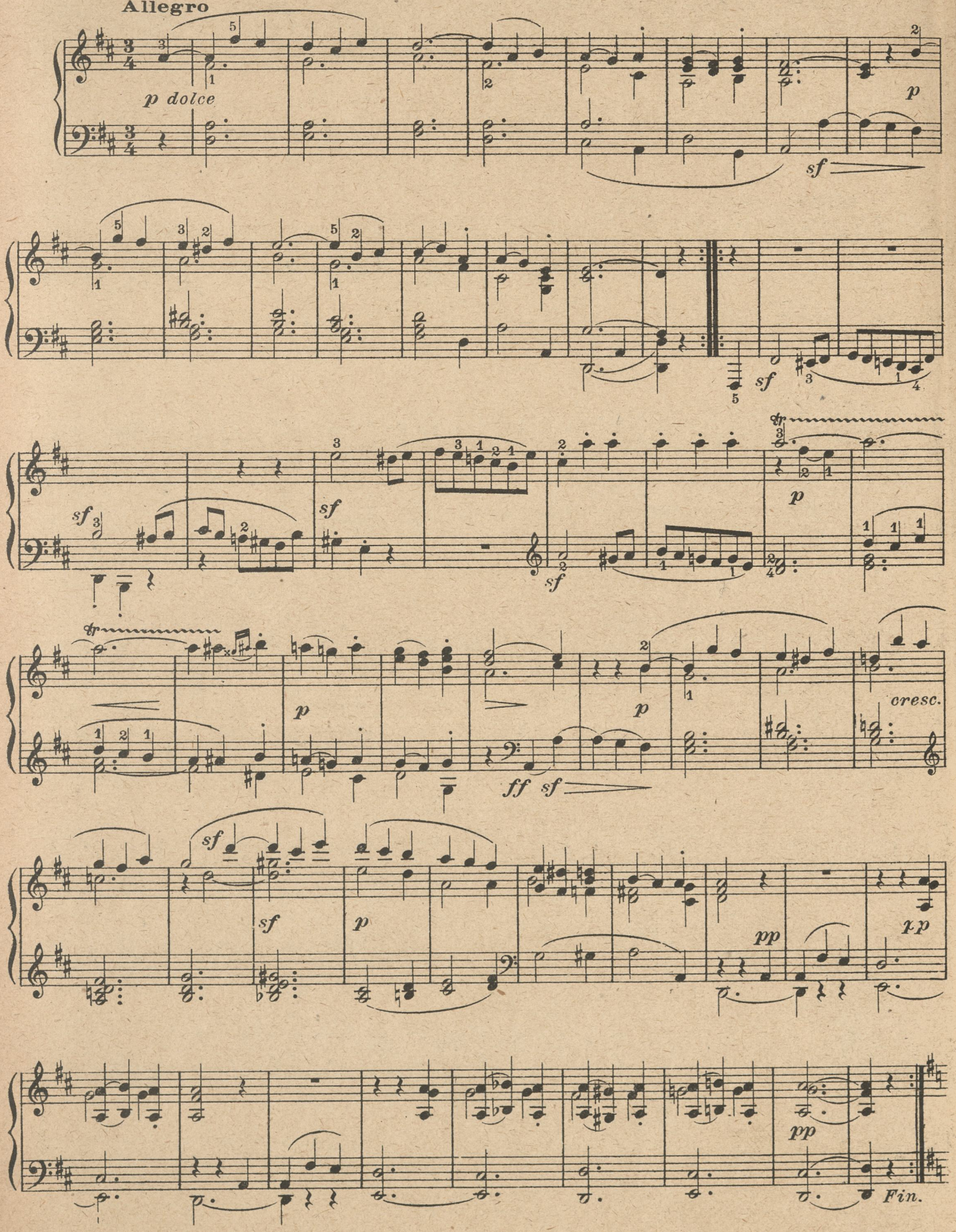
MINUETTO

Allegro



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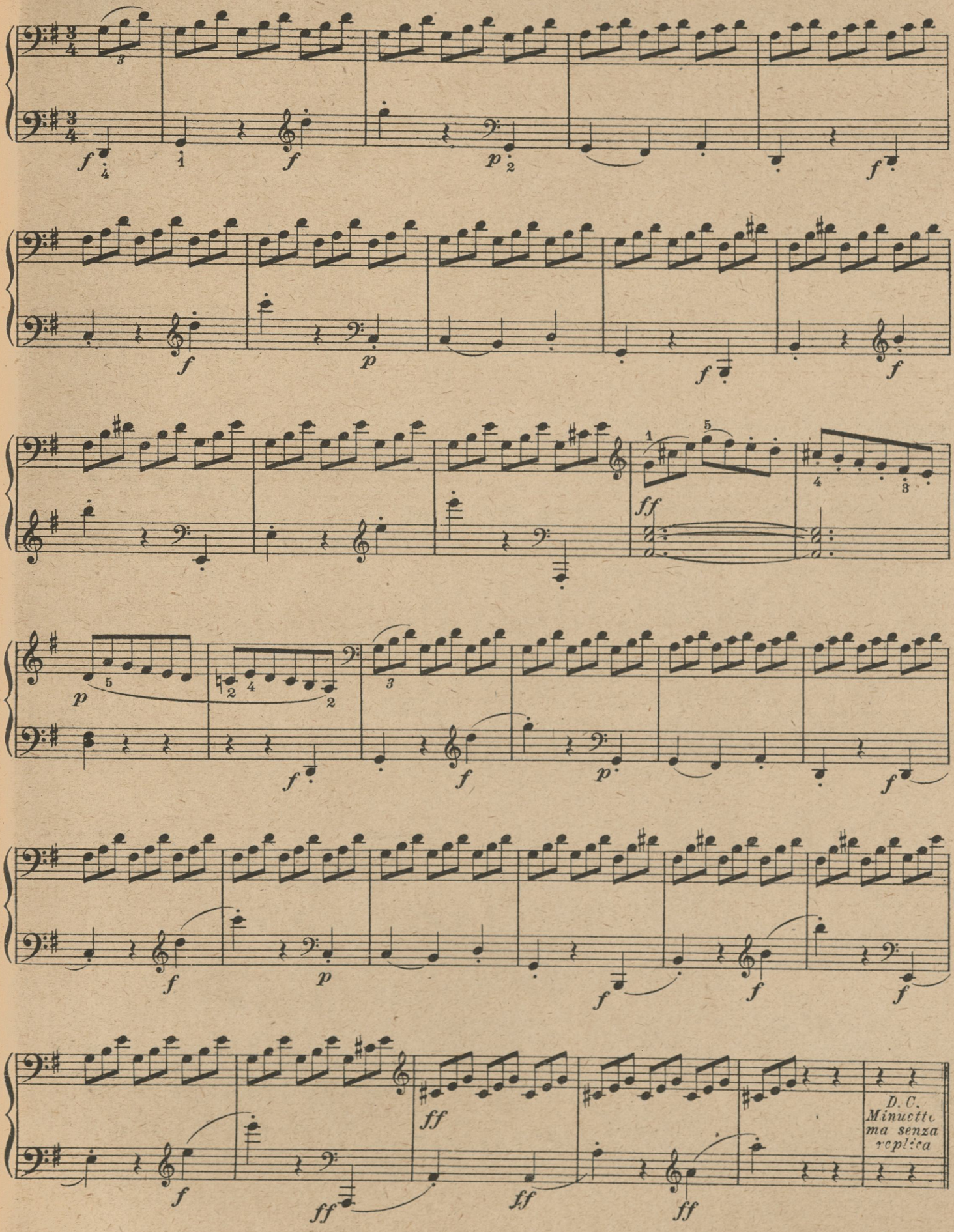
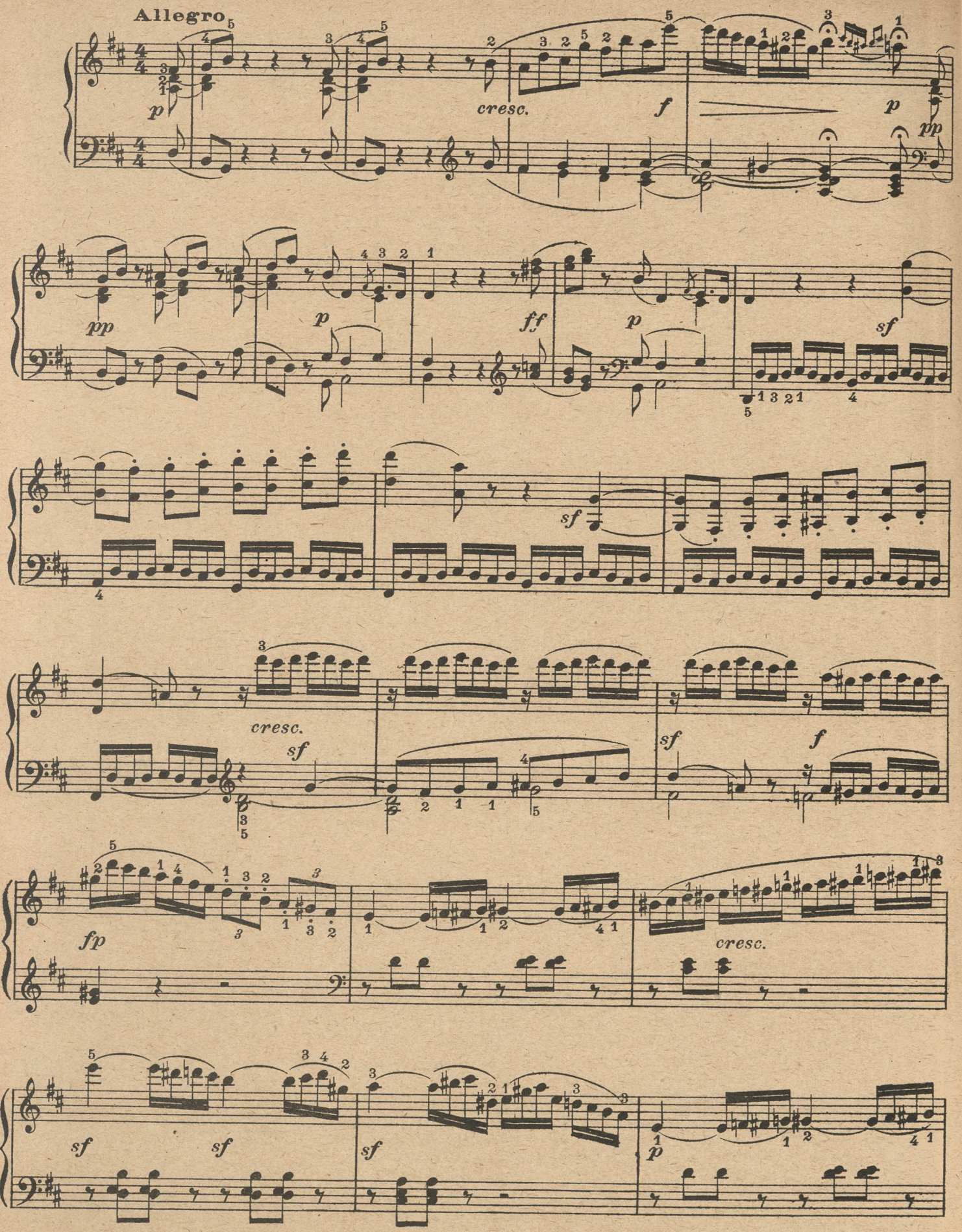
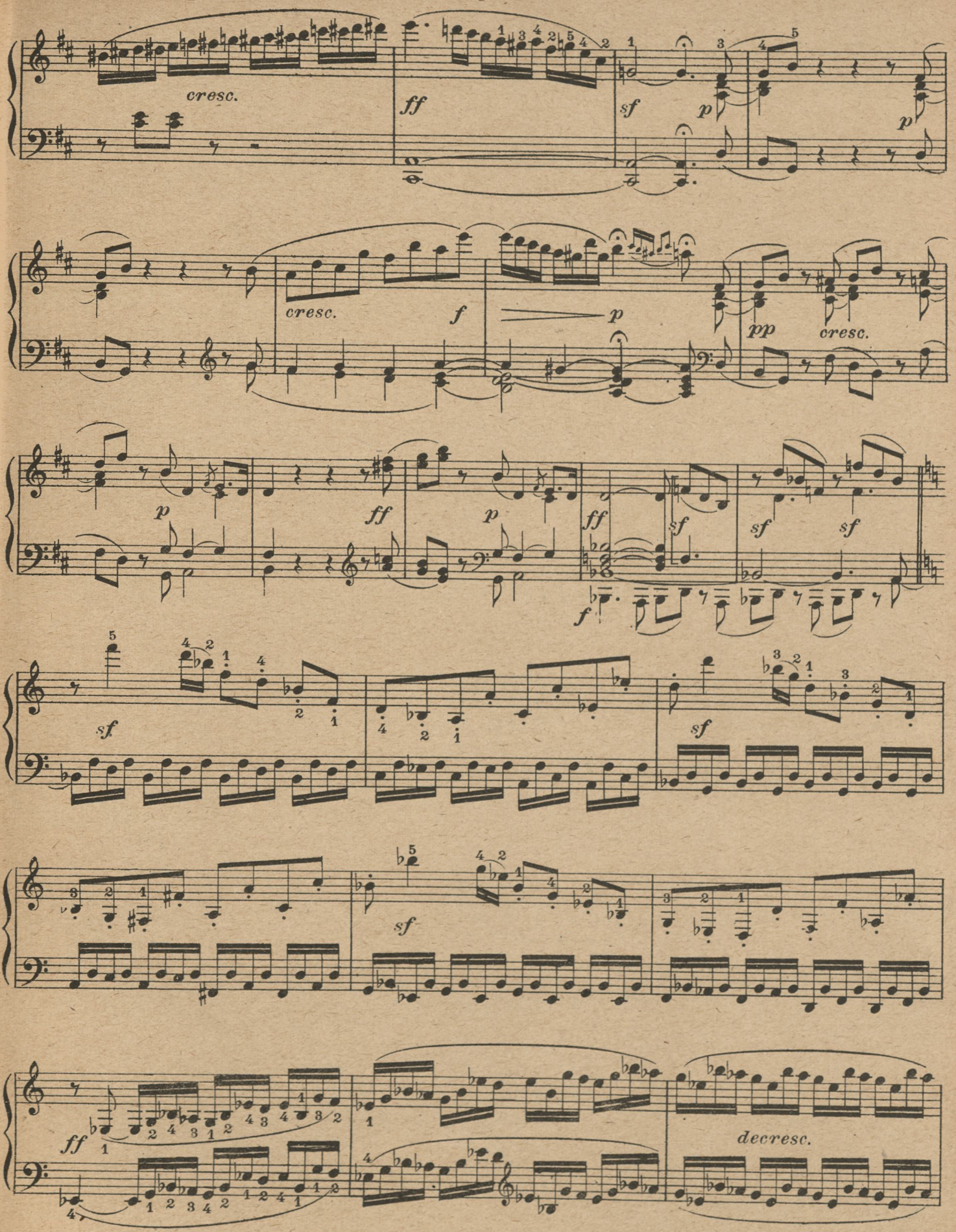


RONDO

Allegro

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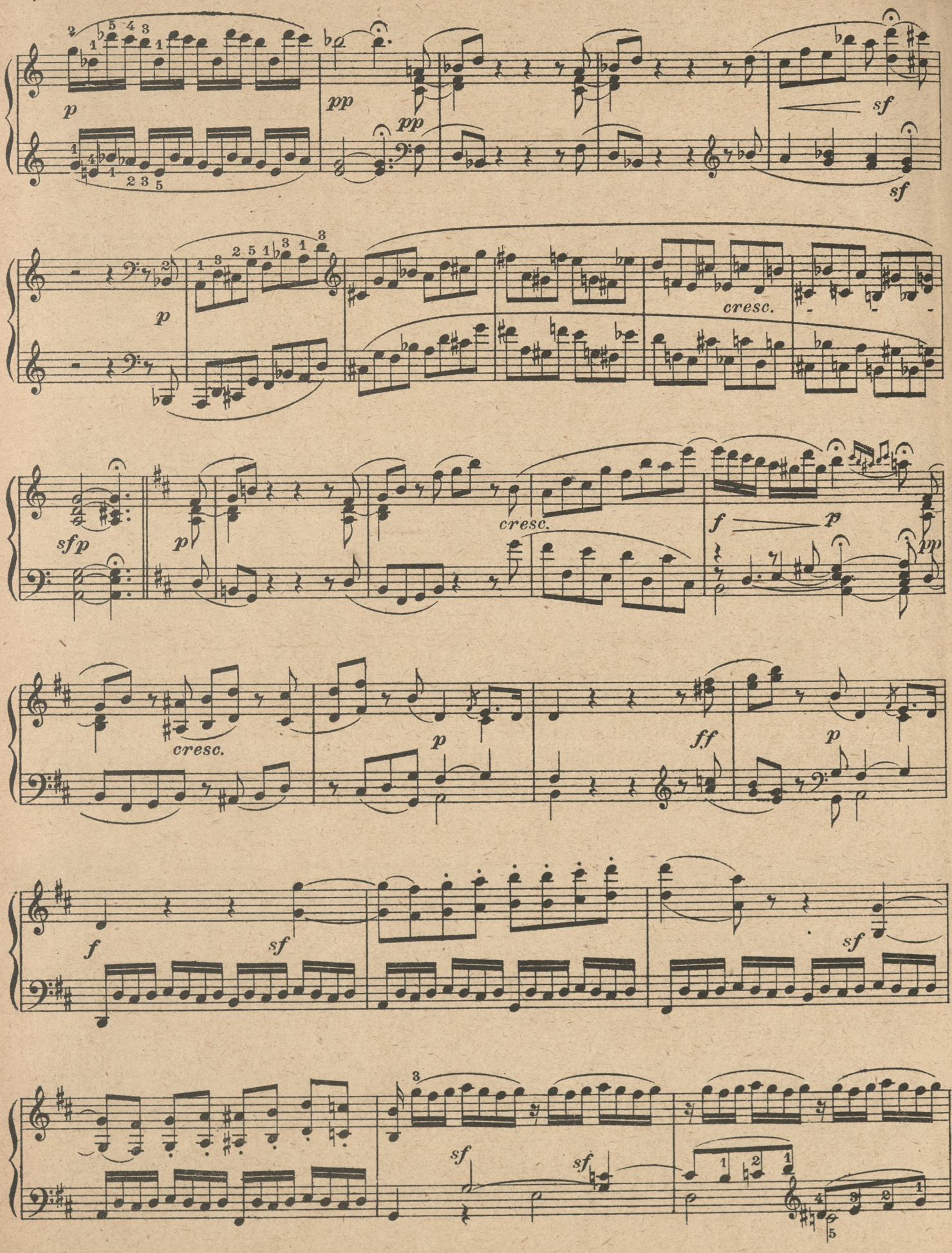
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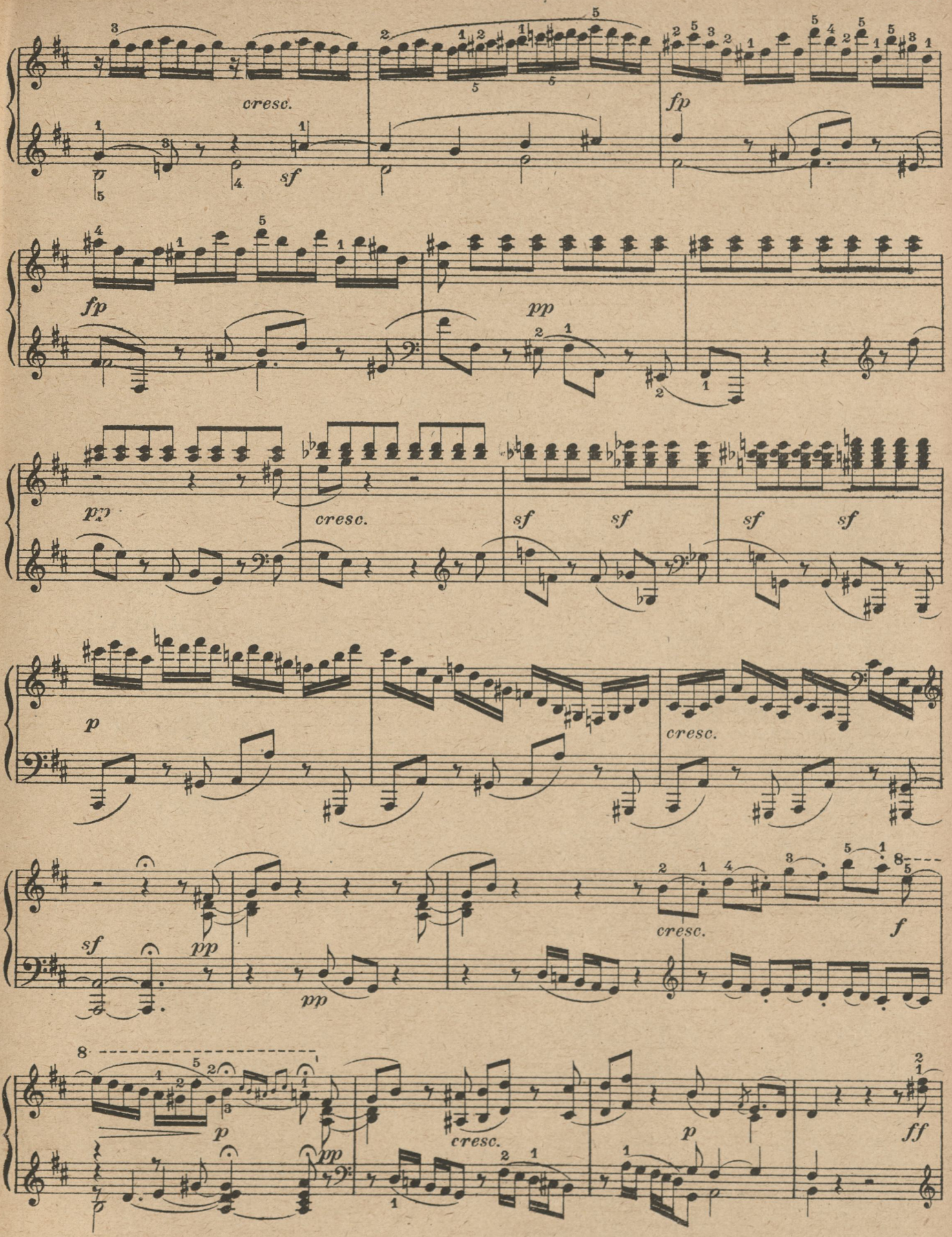
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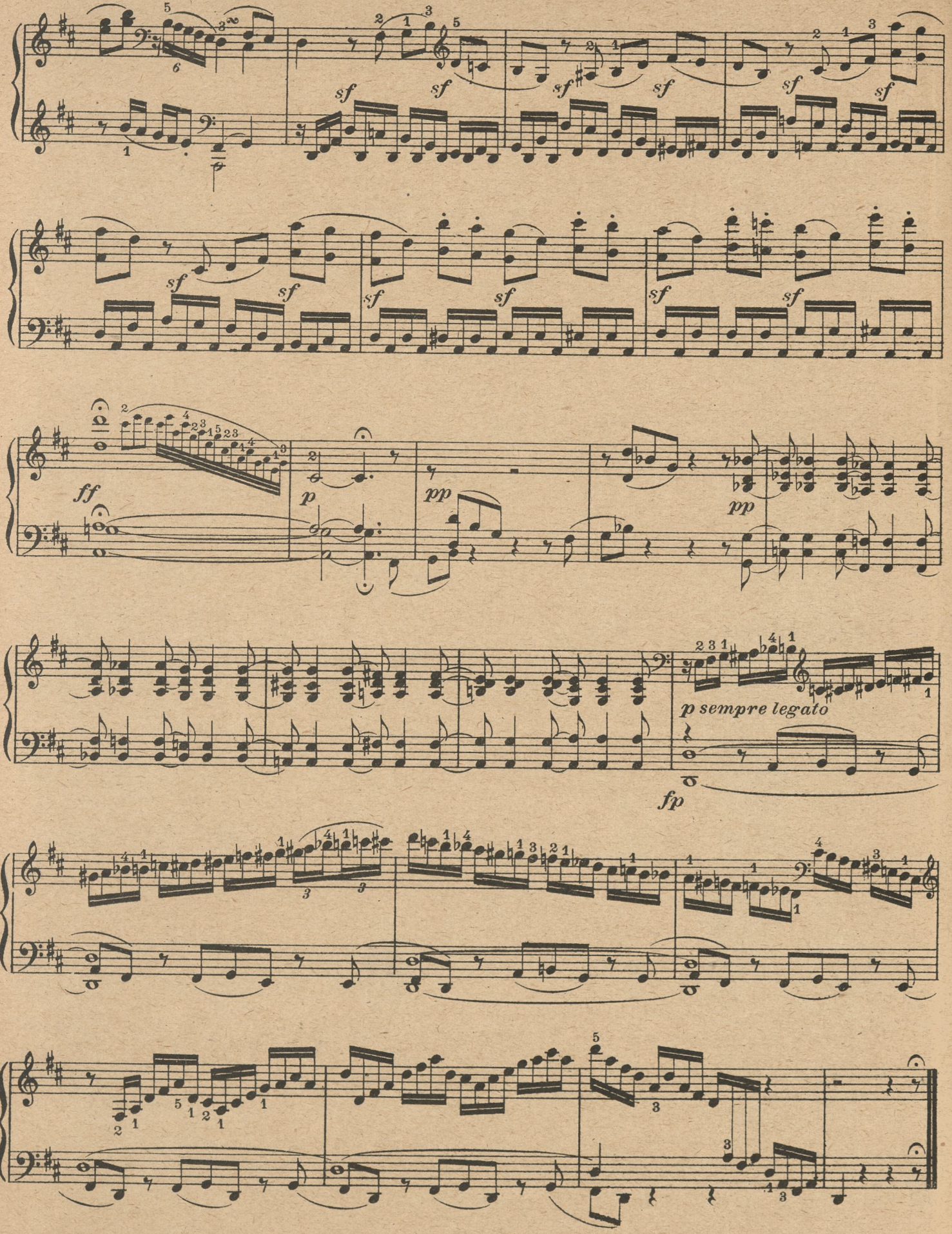
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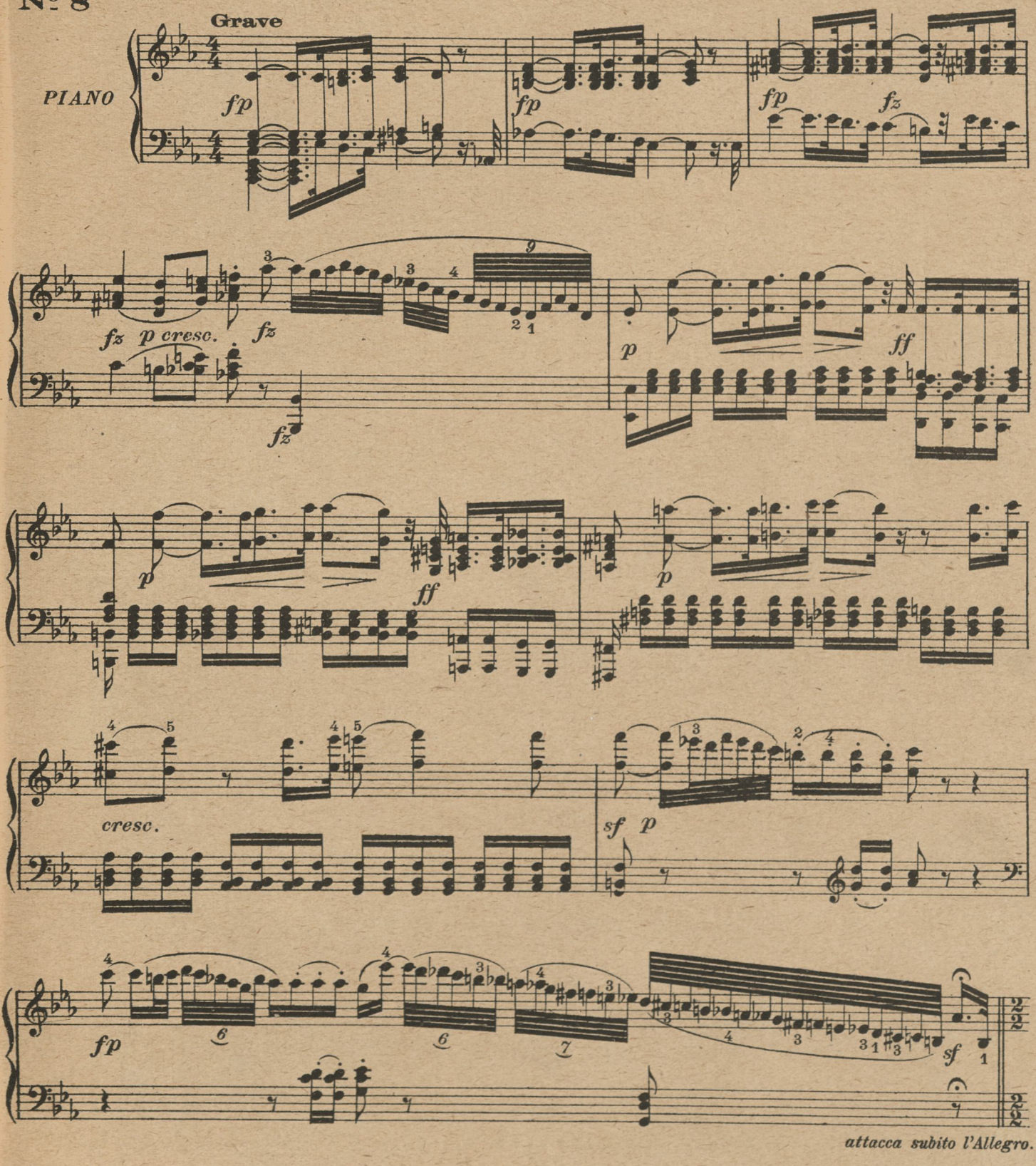
SONATE

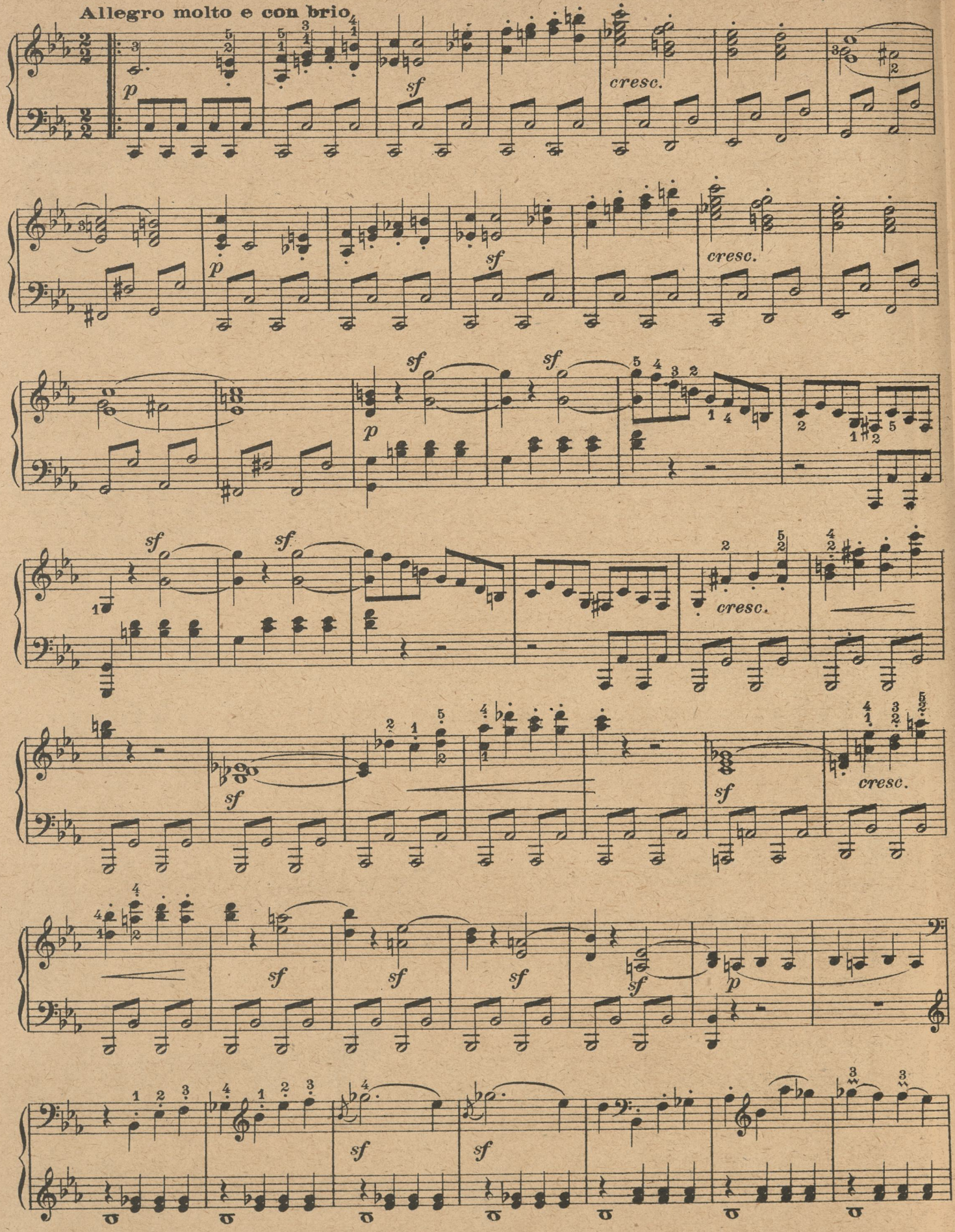
(Pathétique)

au Prince de Lichnowsky

Op. 13.

№ 8

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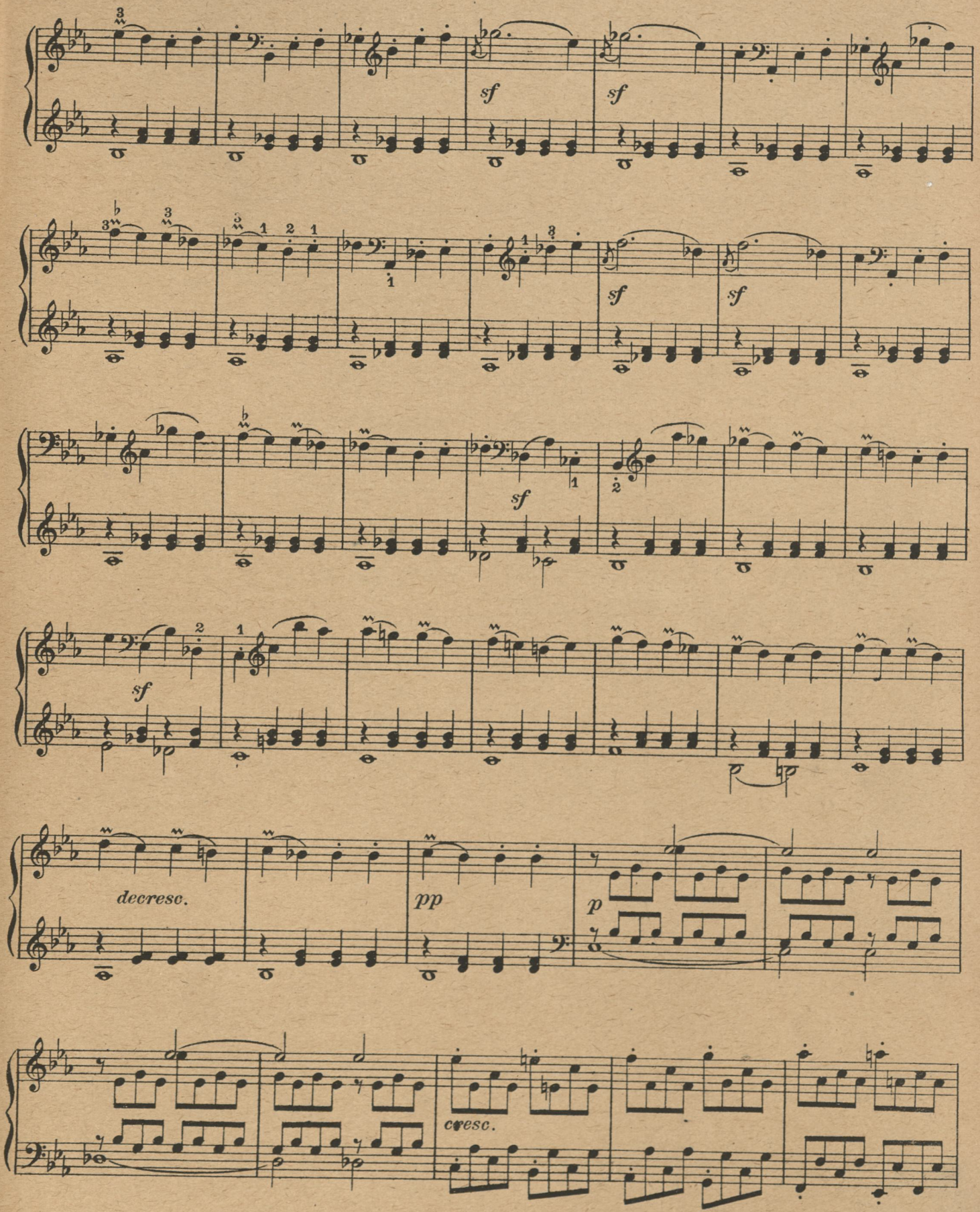
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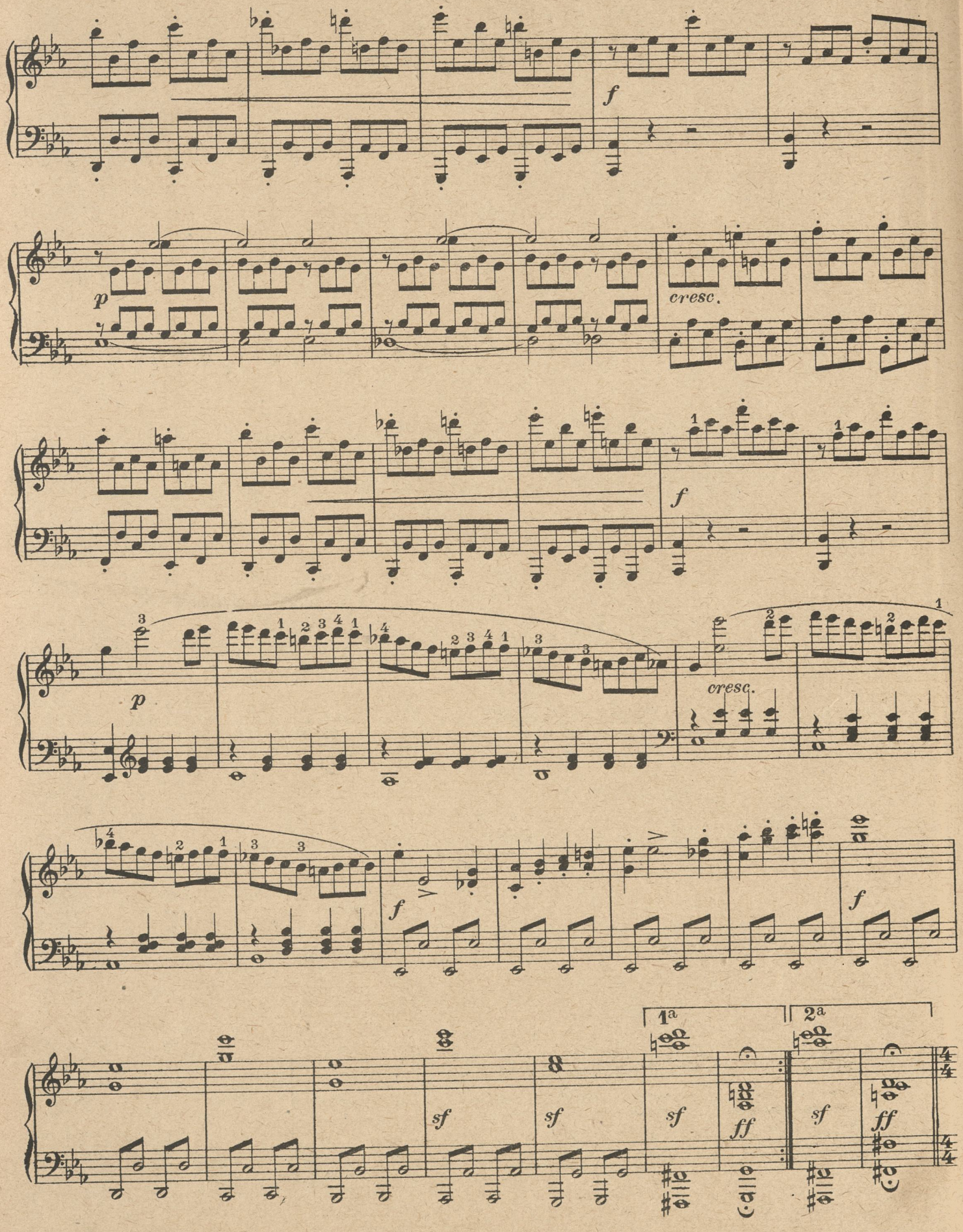
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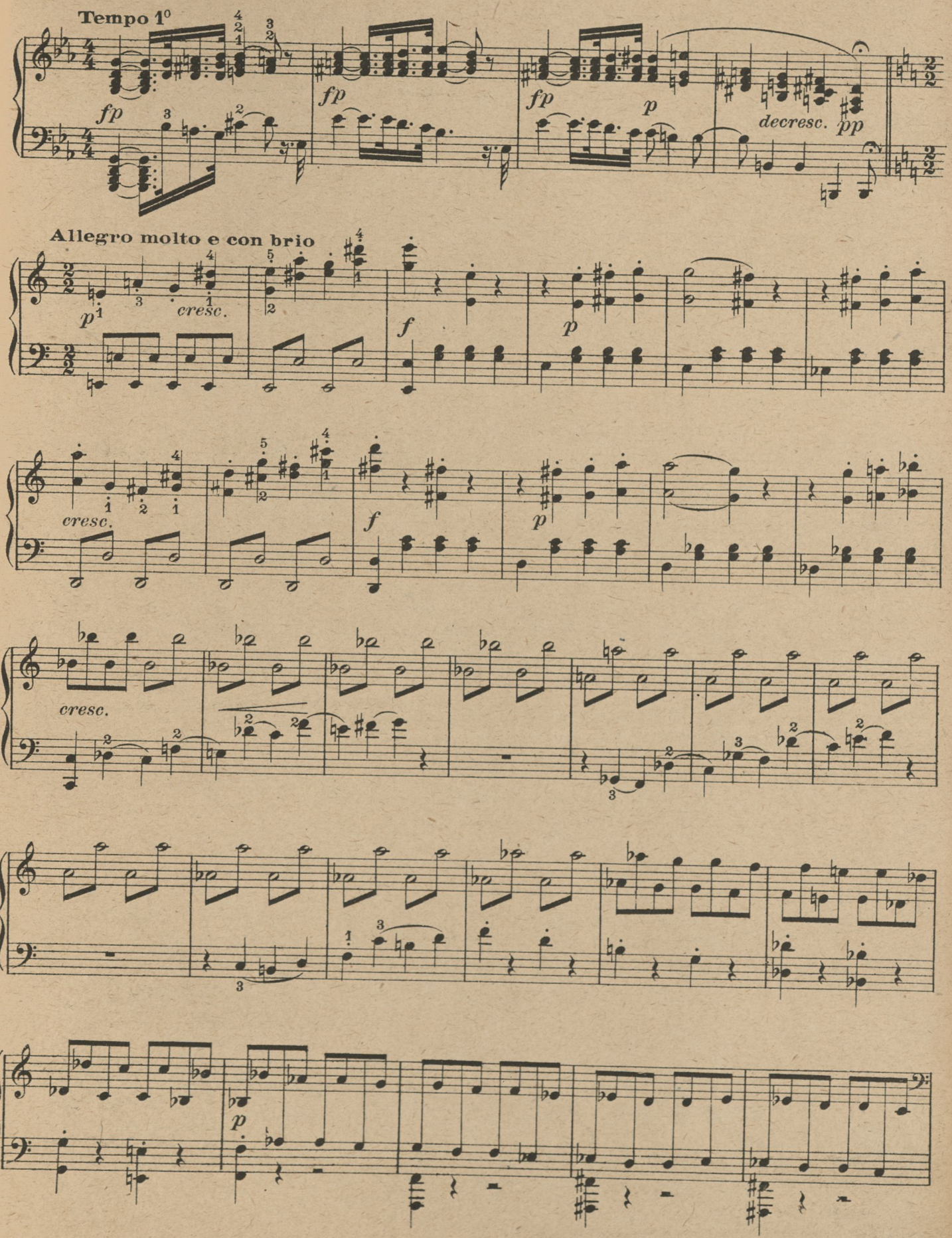
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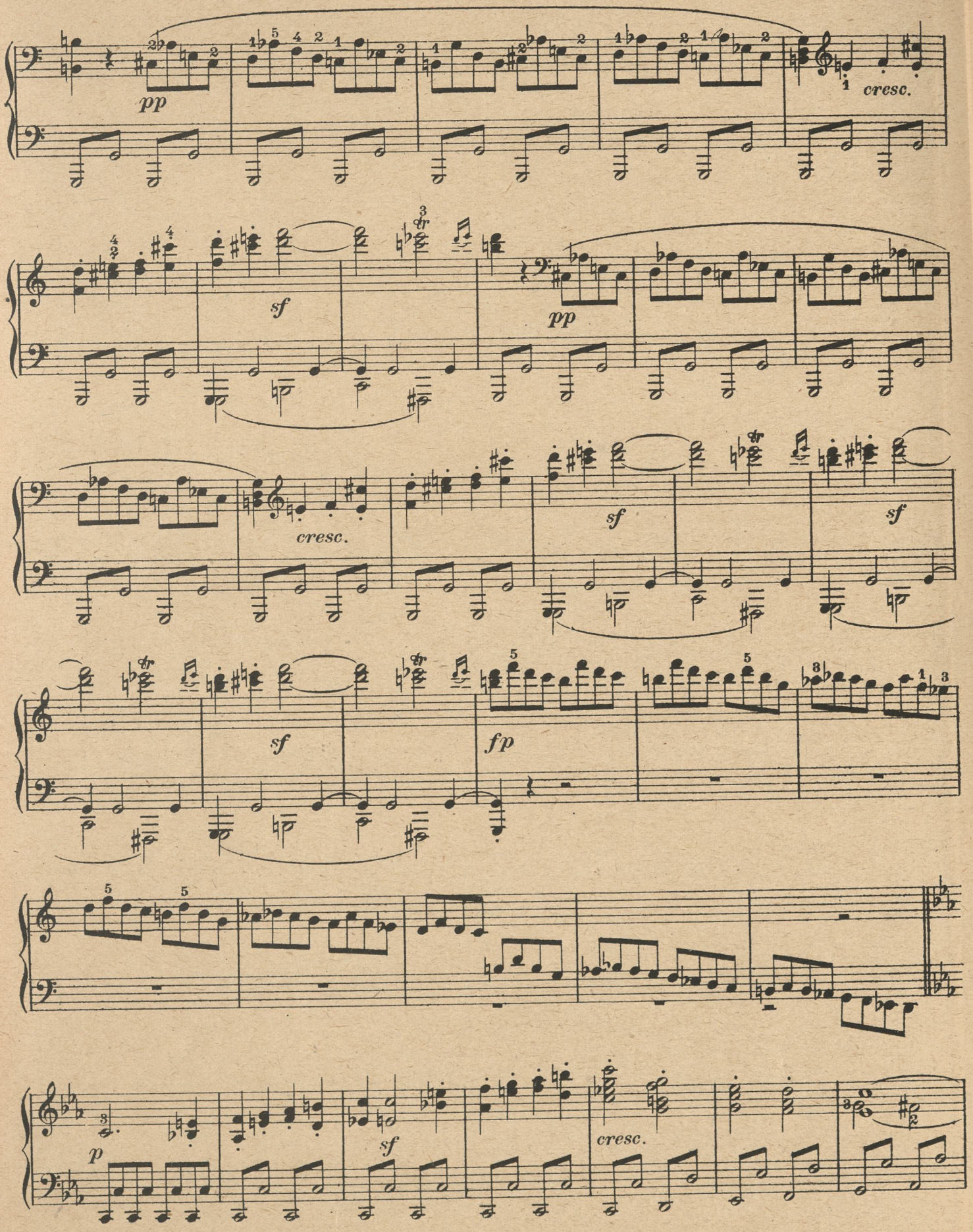
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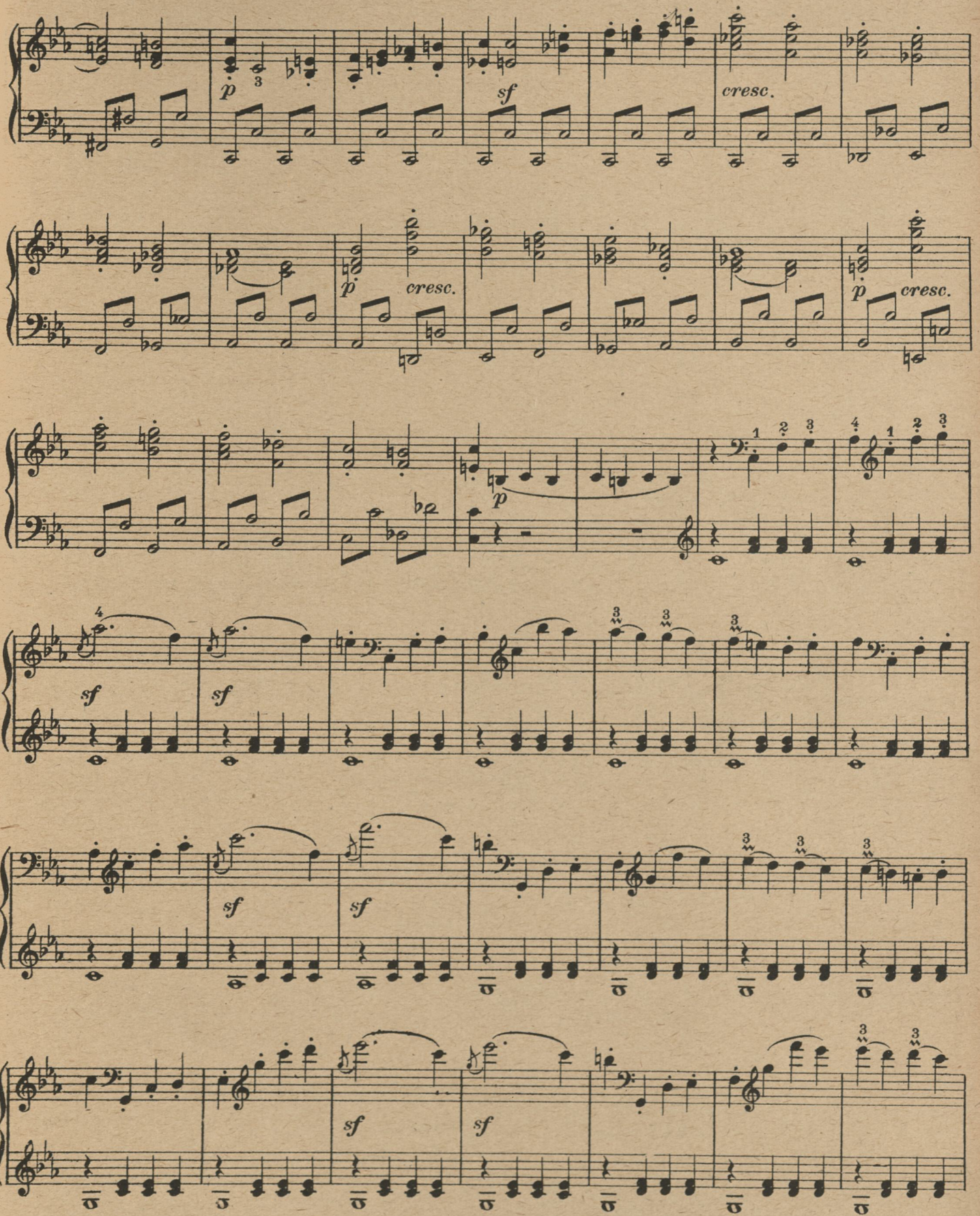
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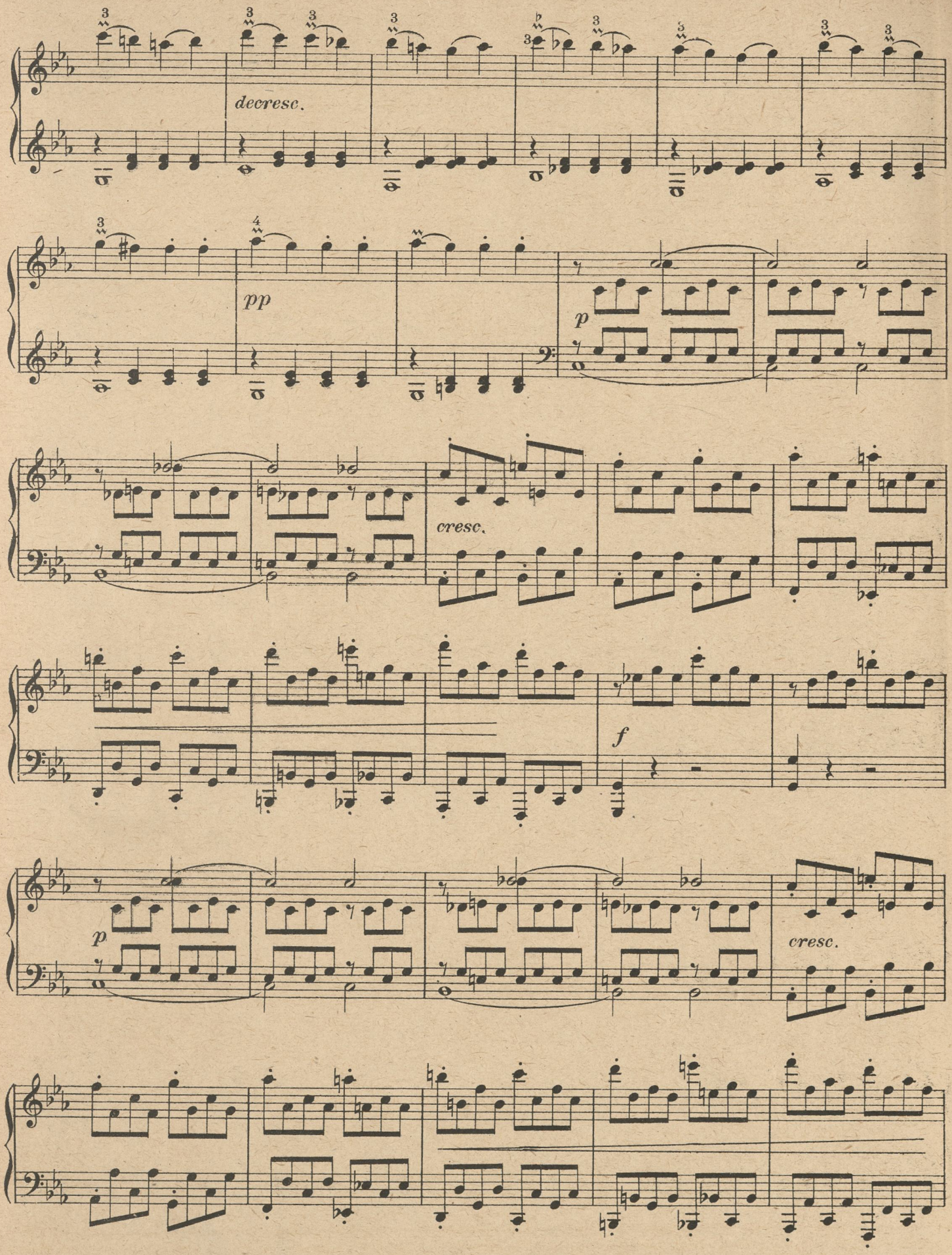
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cresc.
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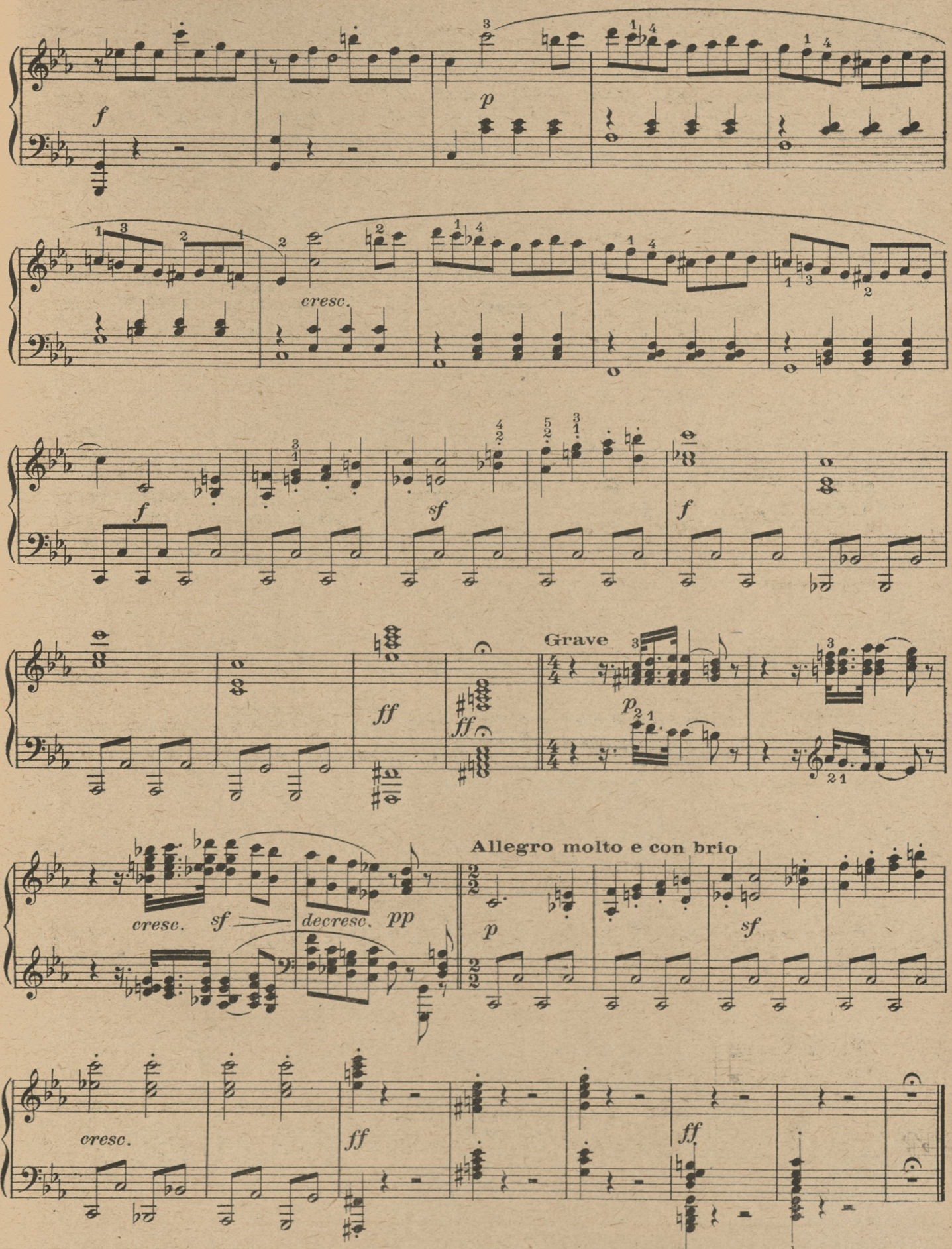
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pp
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cresc.
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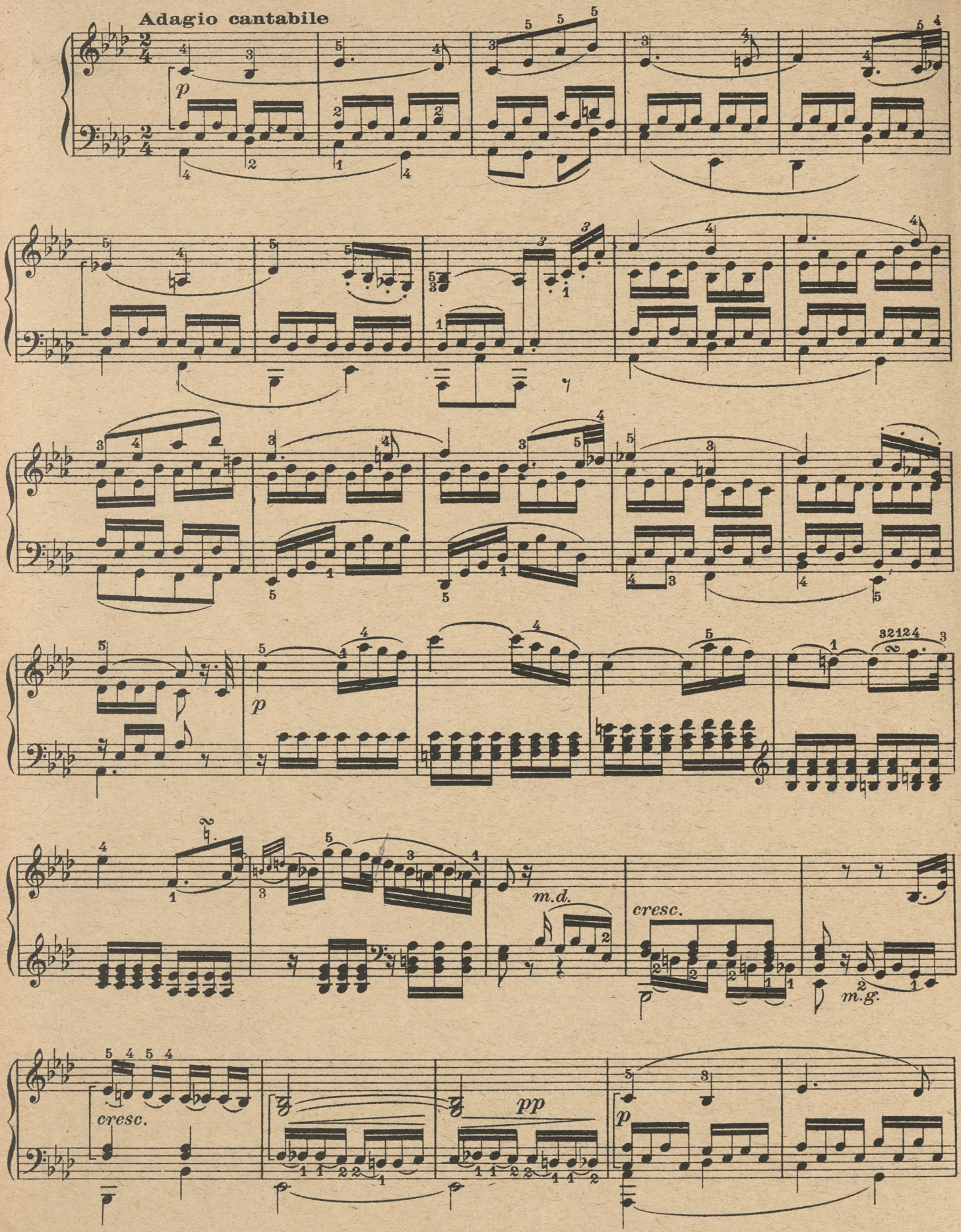
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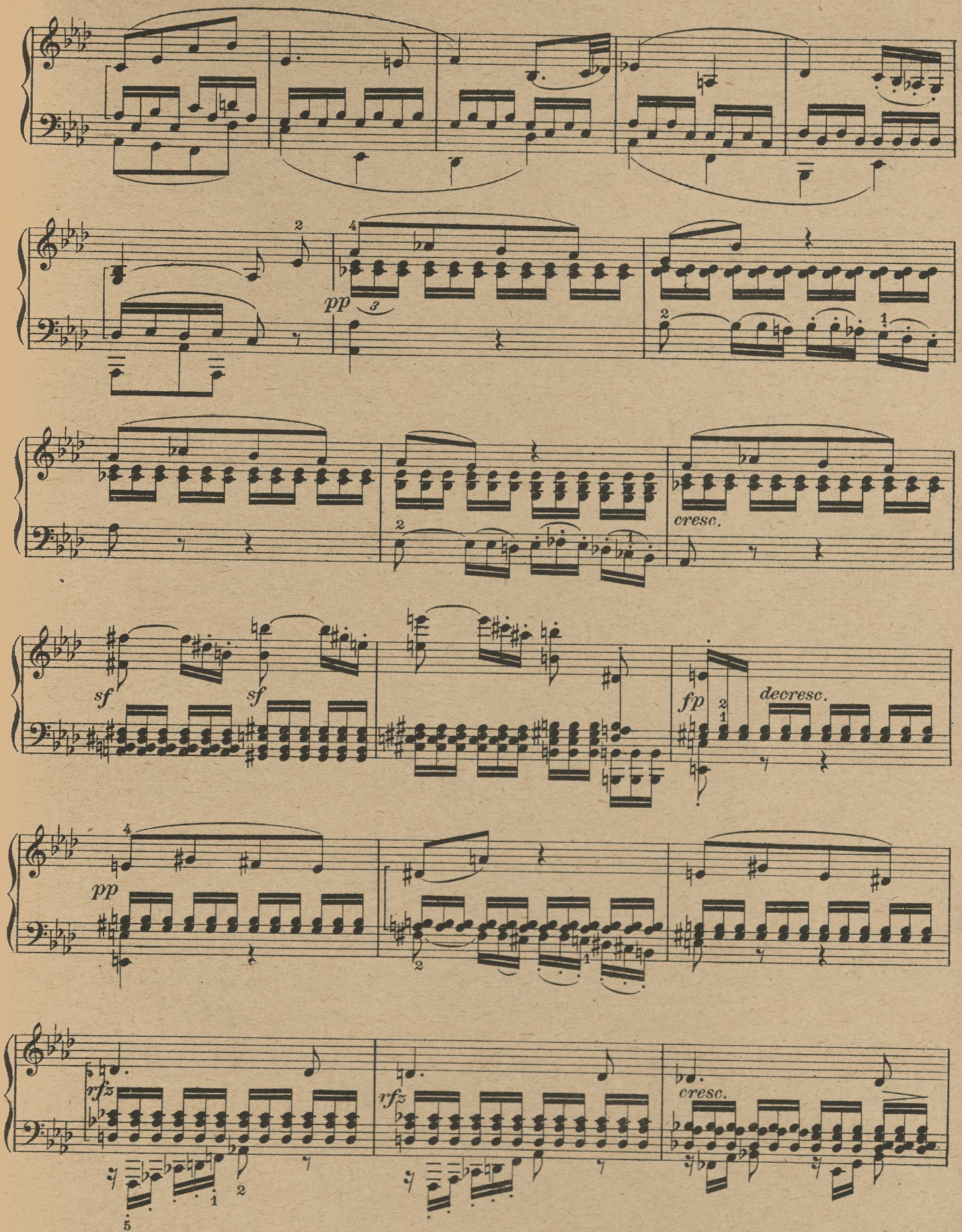
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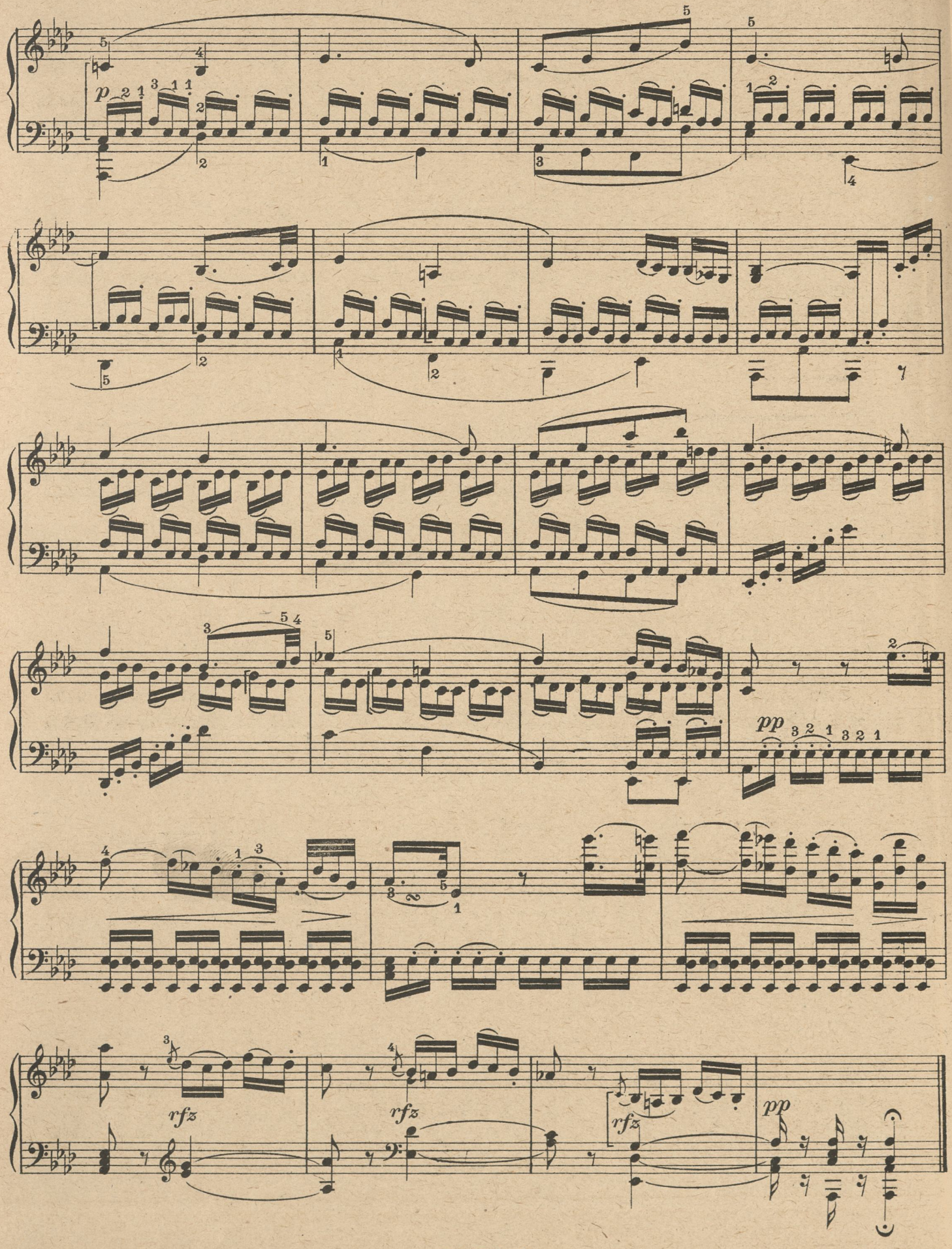
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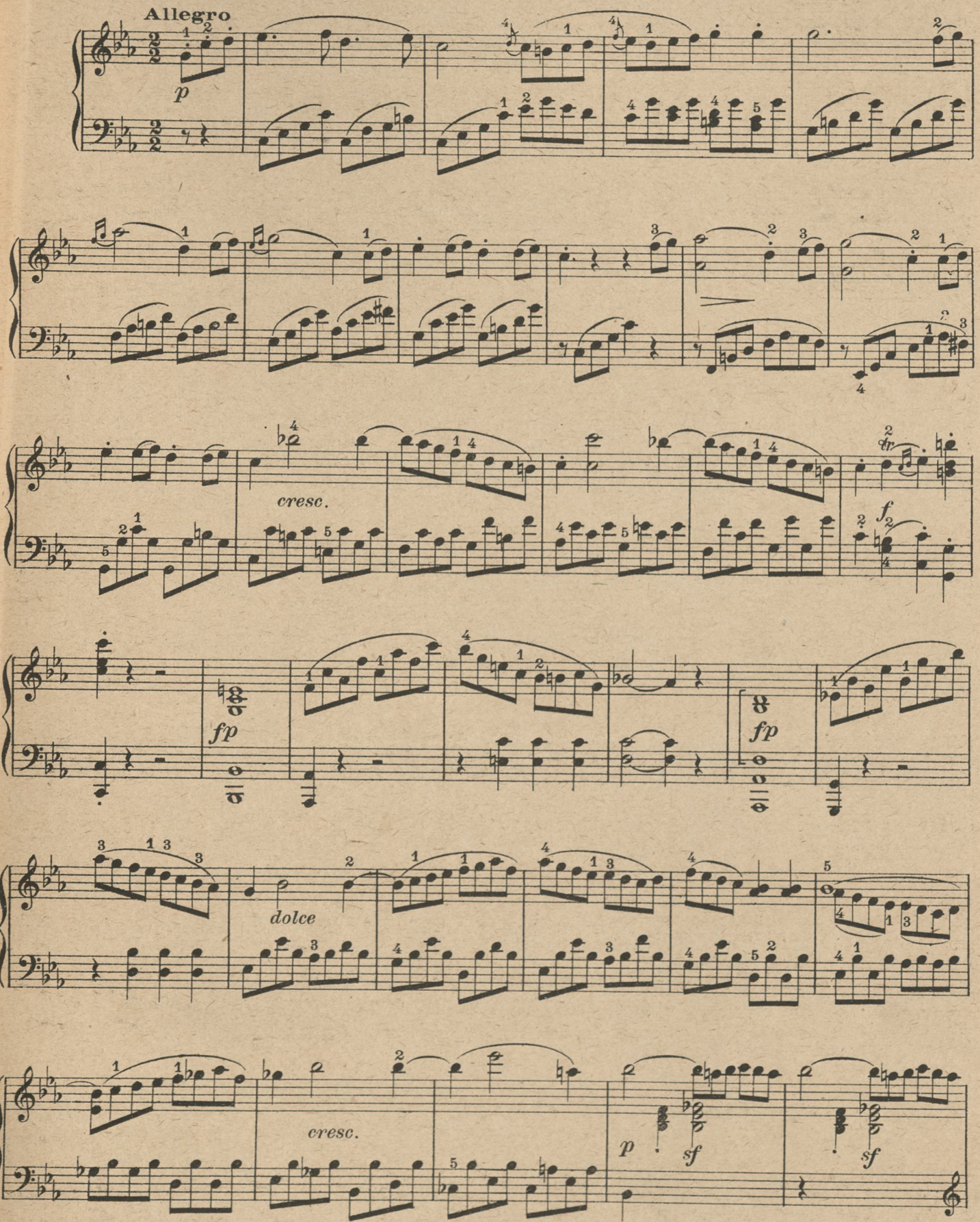

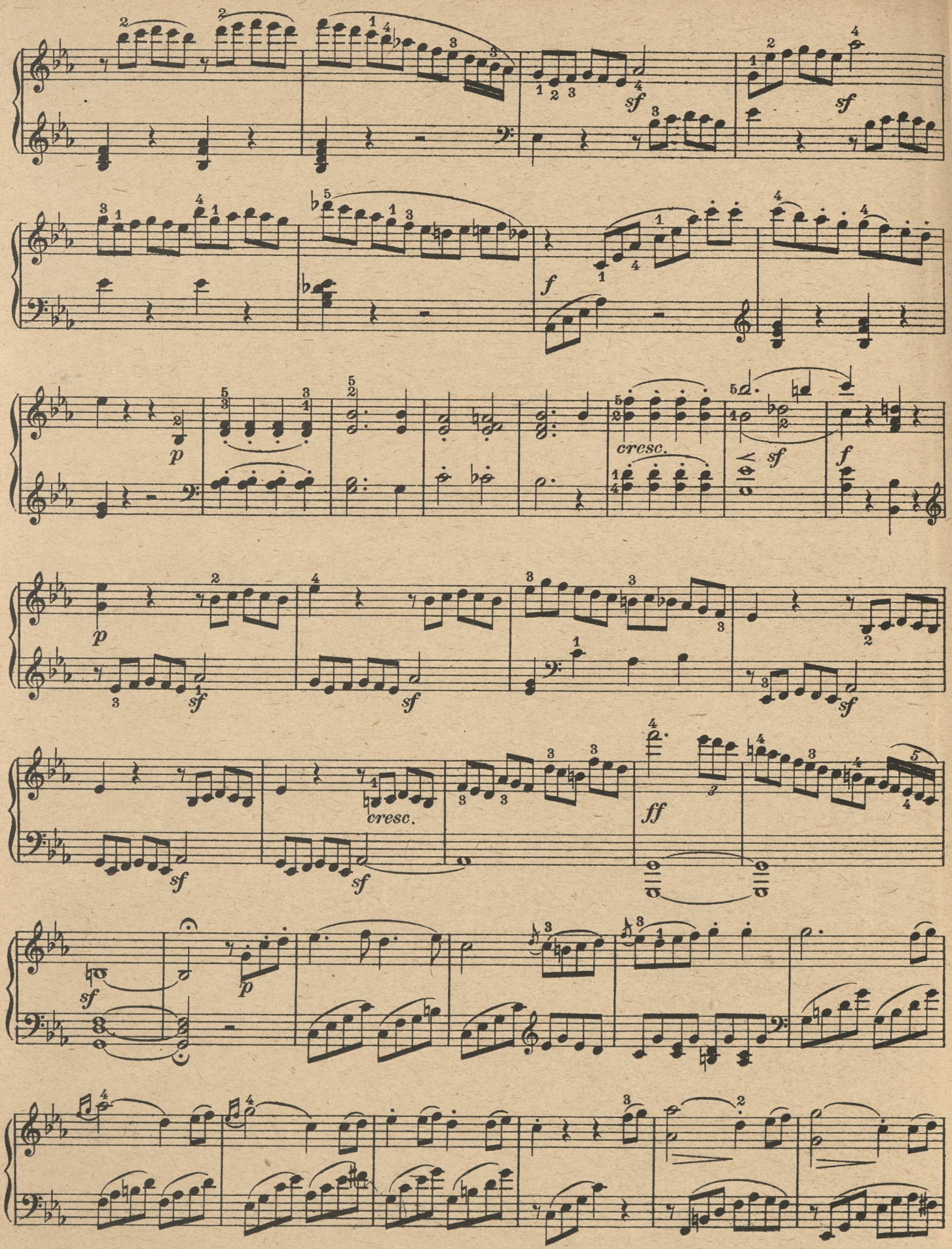
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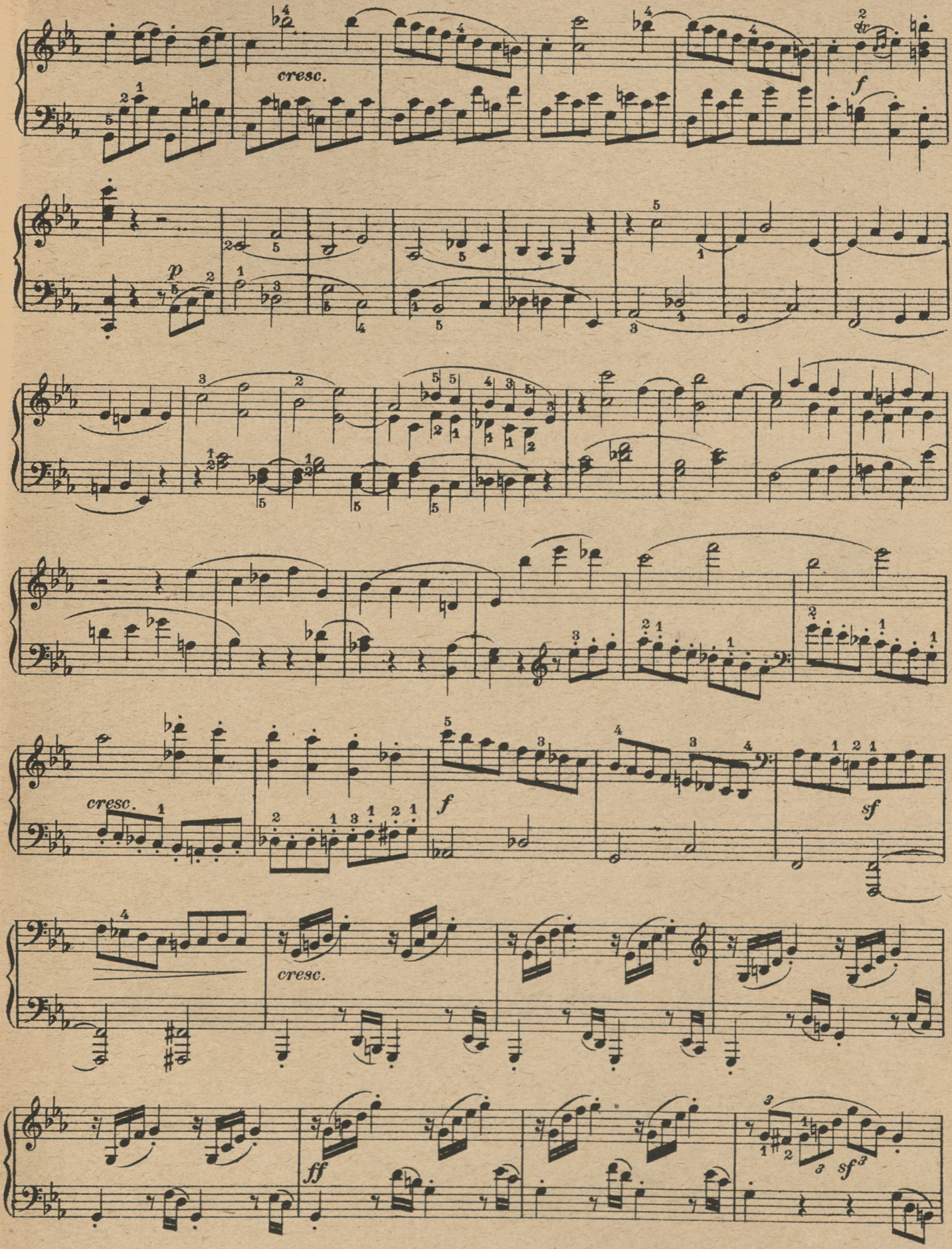
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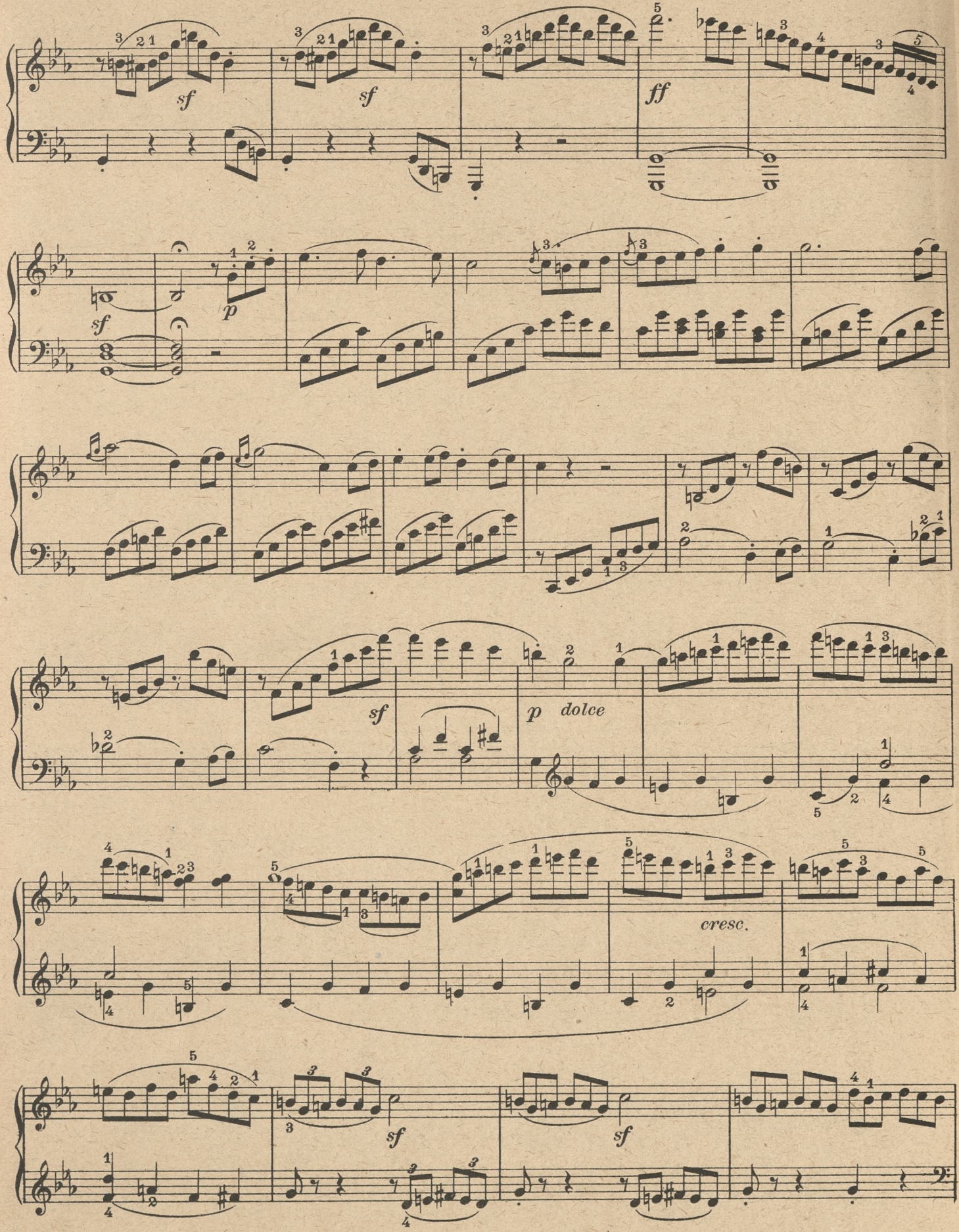
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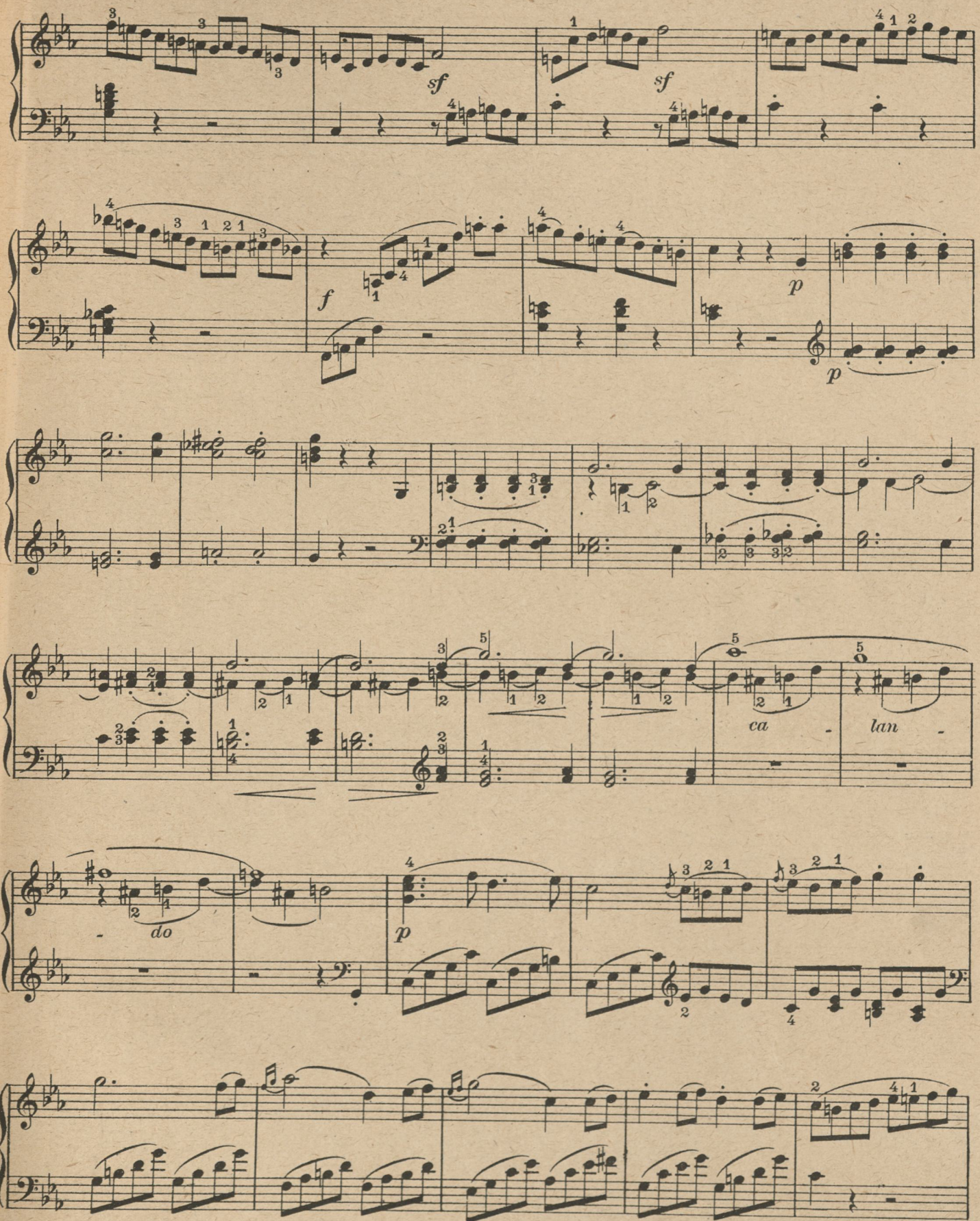
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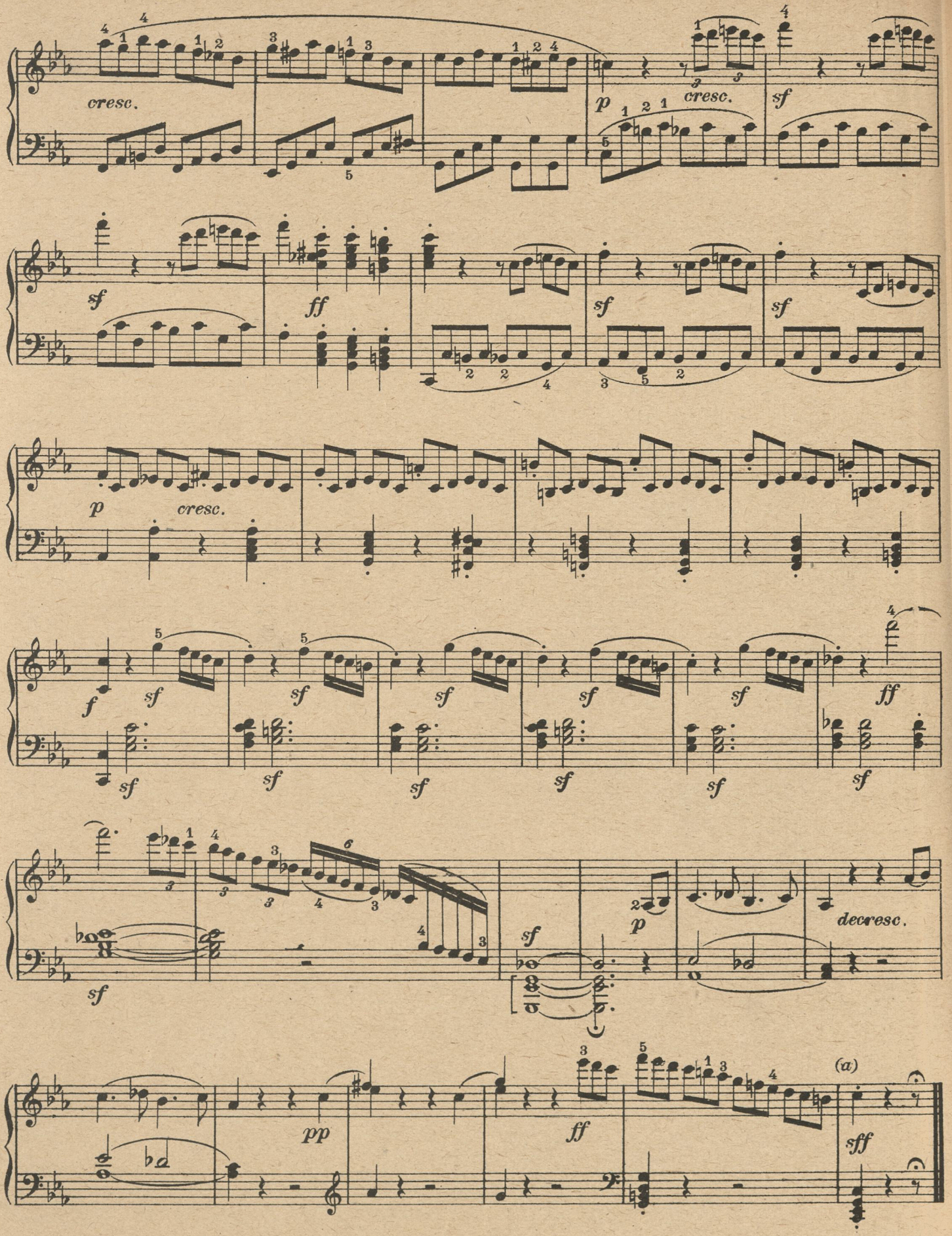


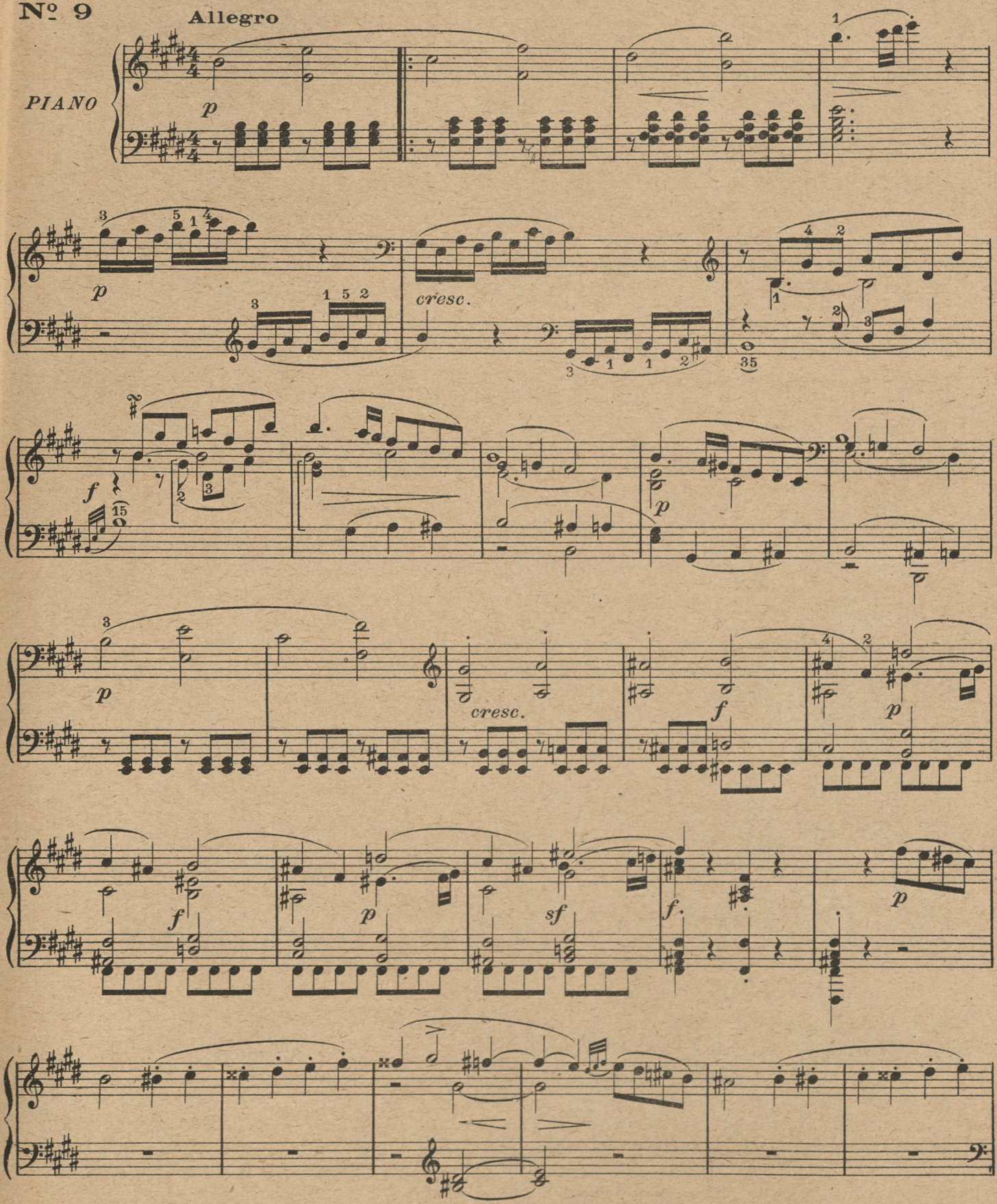
(a) Voir notes critiques, Sonate VIII.

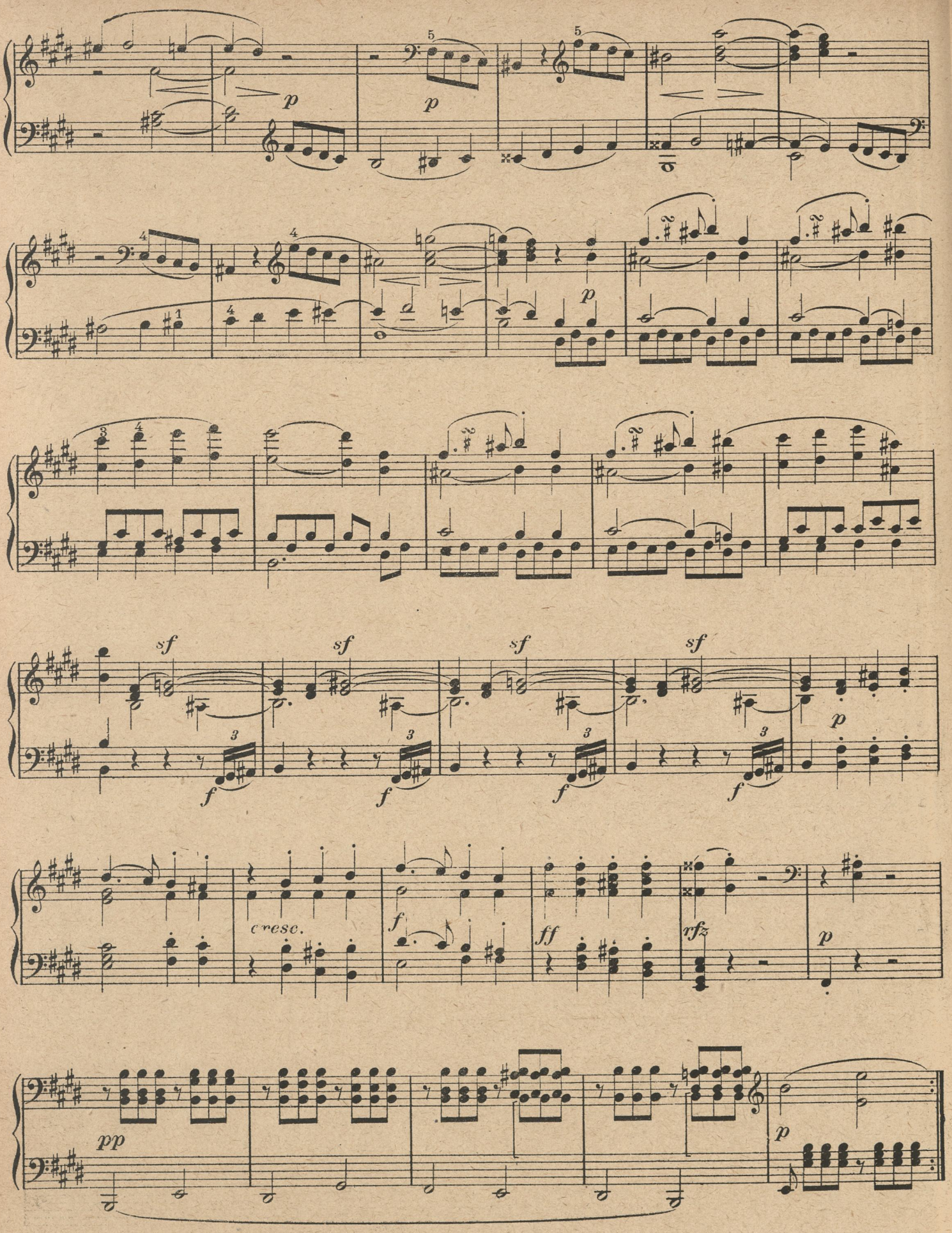
SONATE

à la Baronne de Braun

Op. 14 – Nº 1.

Nº 9

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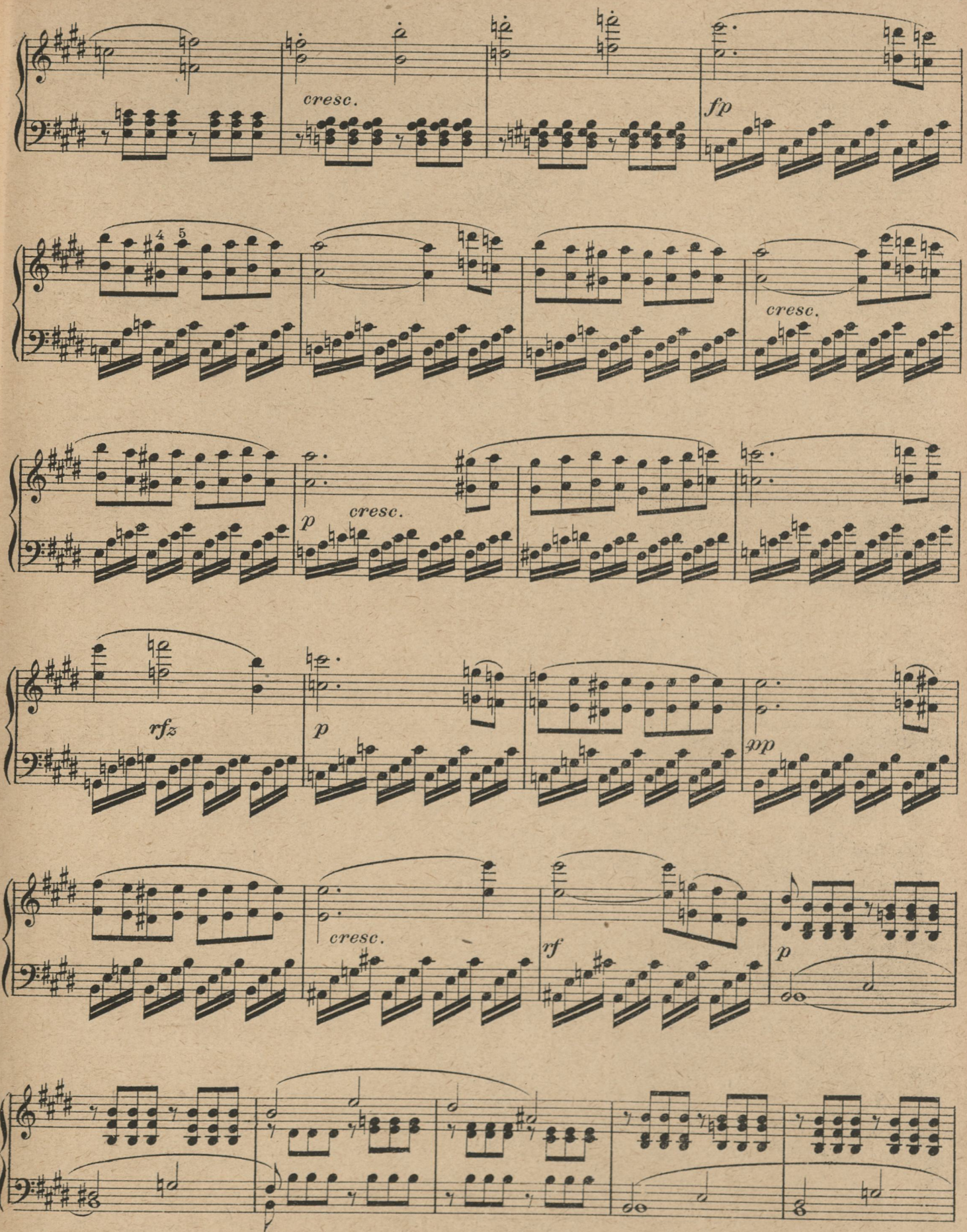
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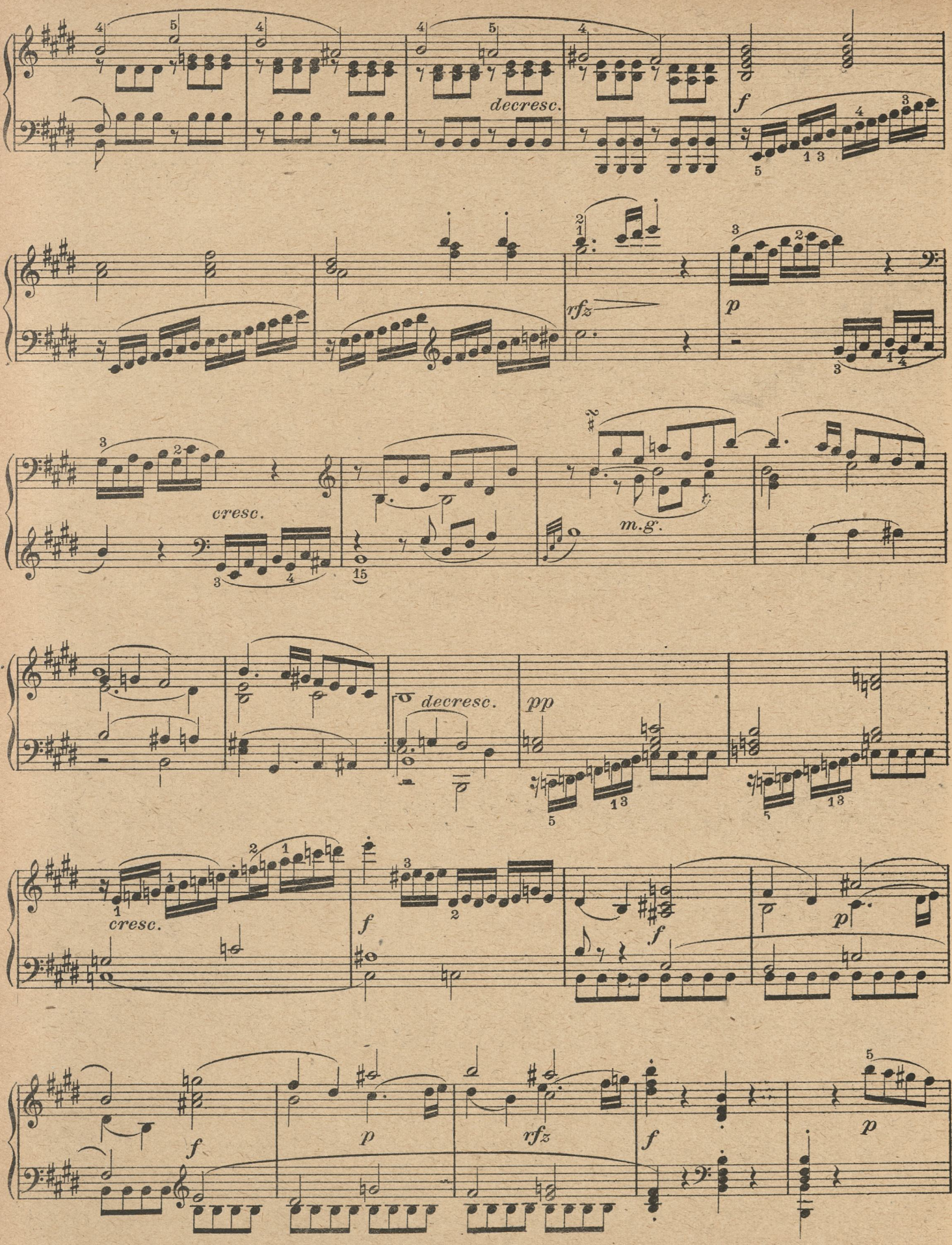
decresc.
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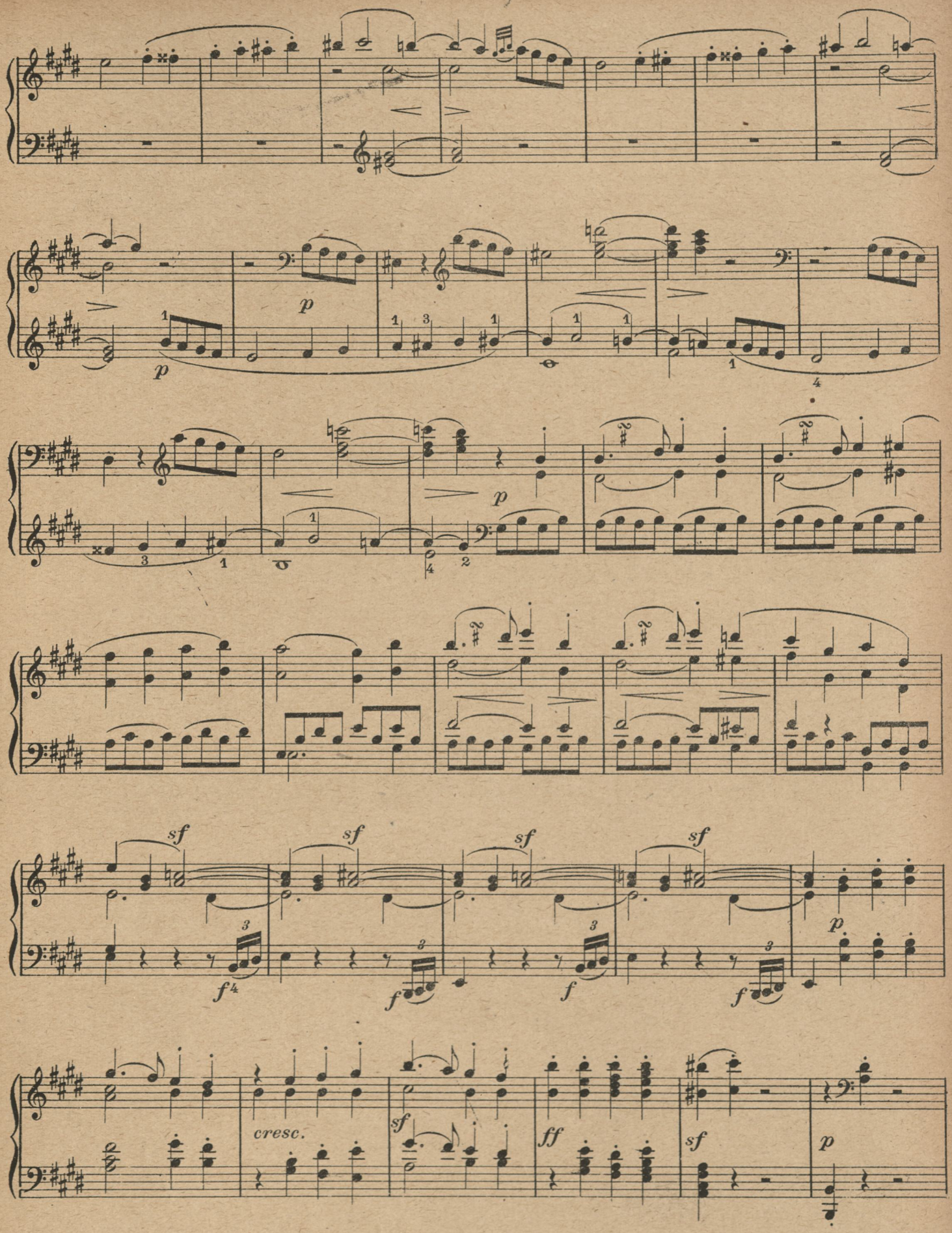
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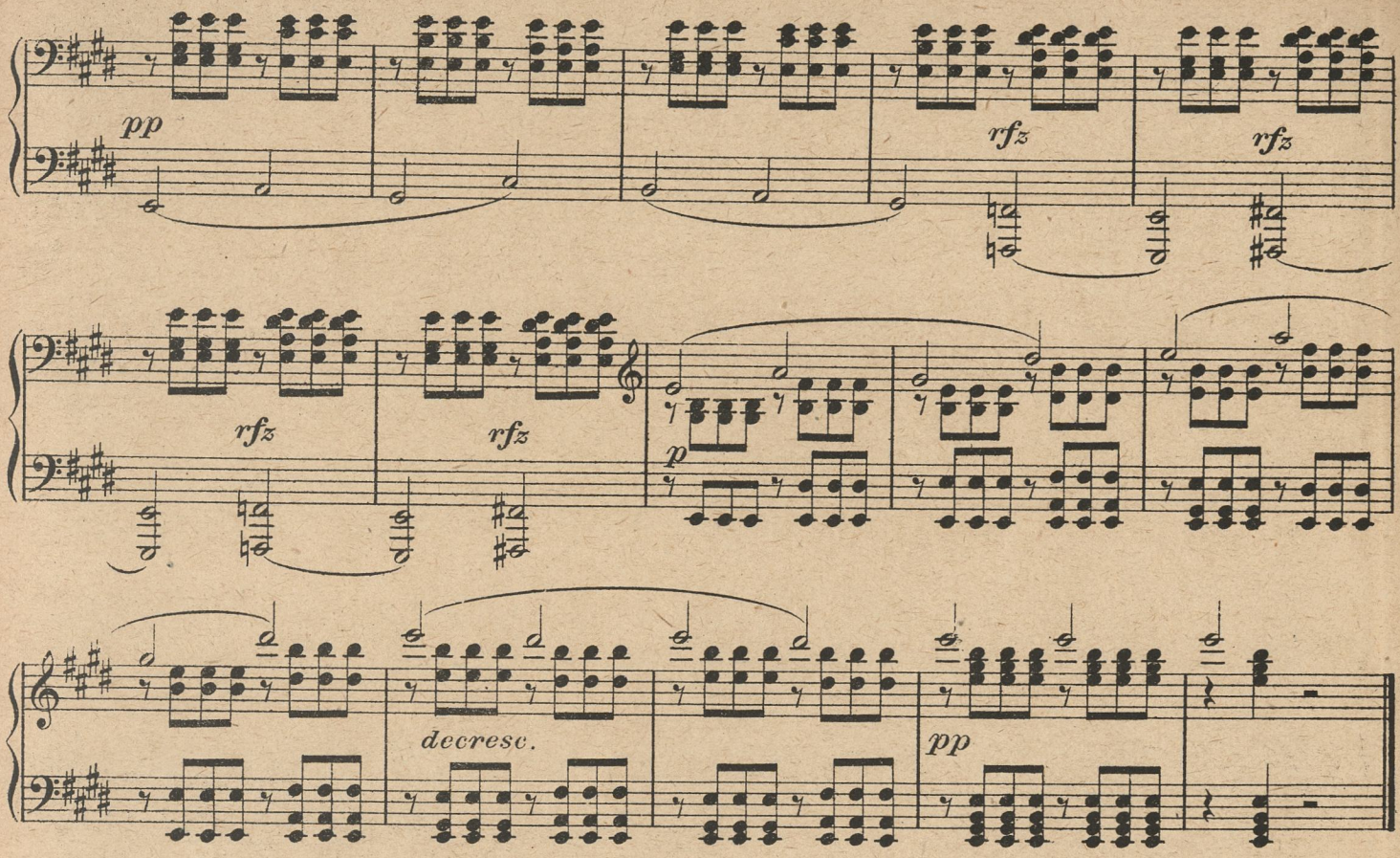
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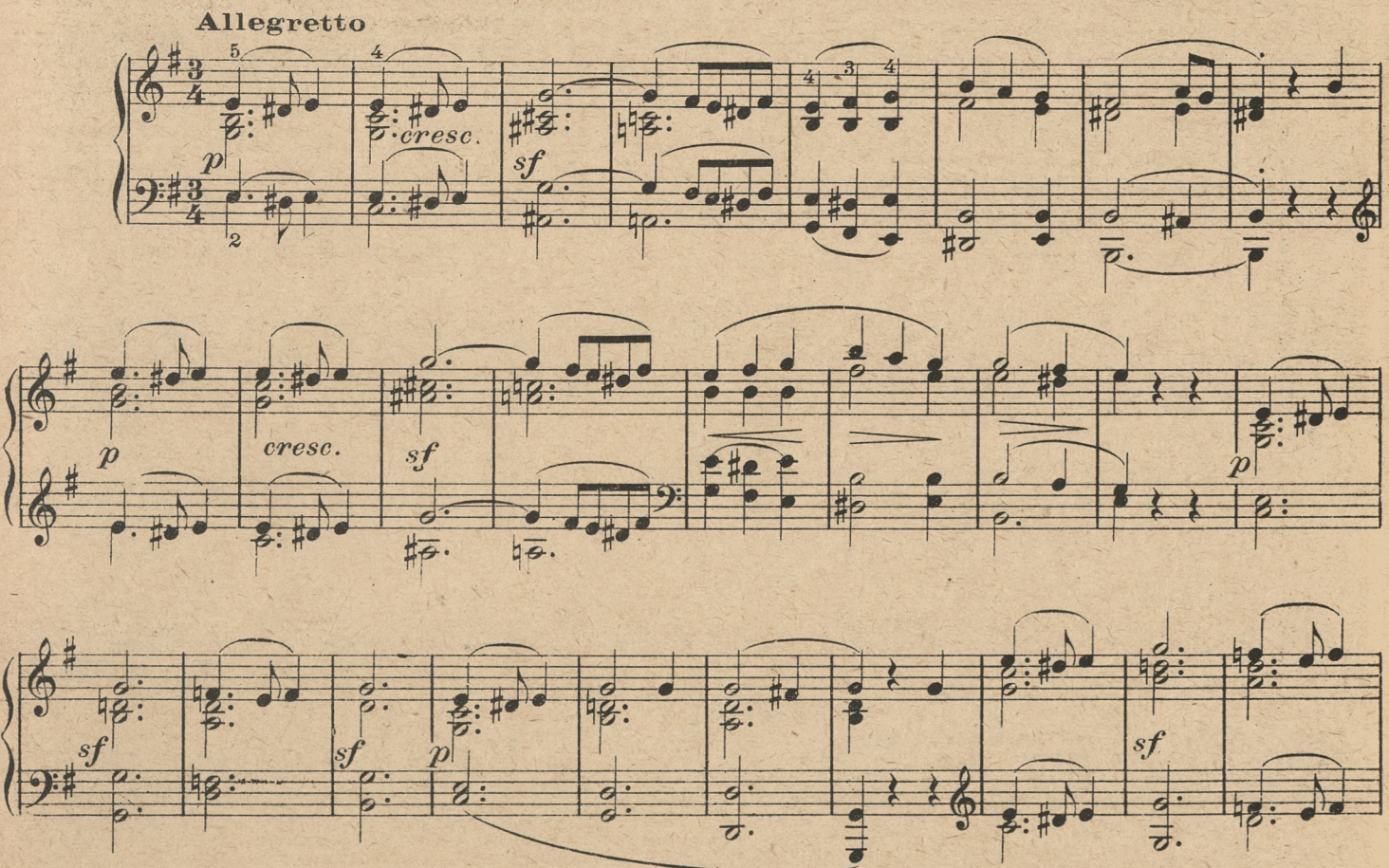
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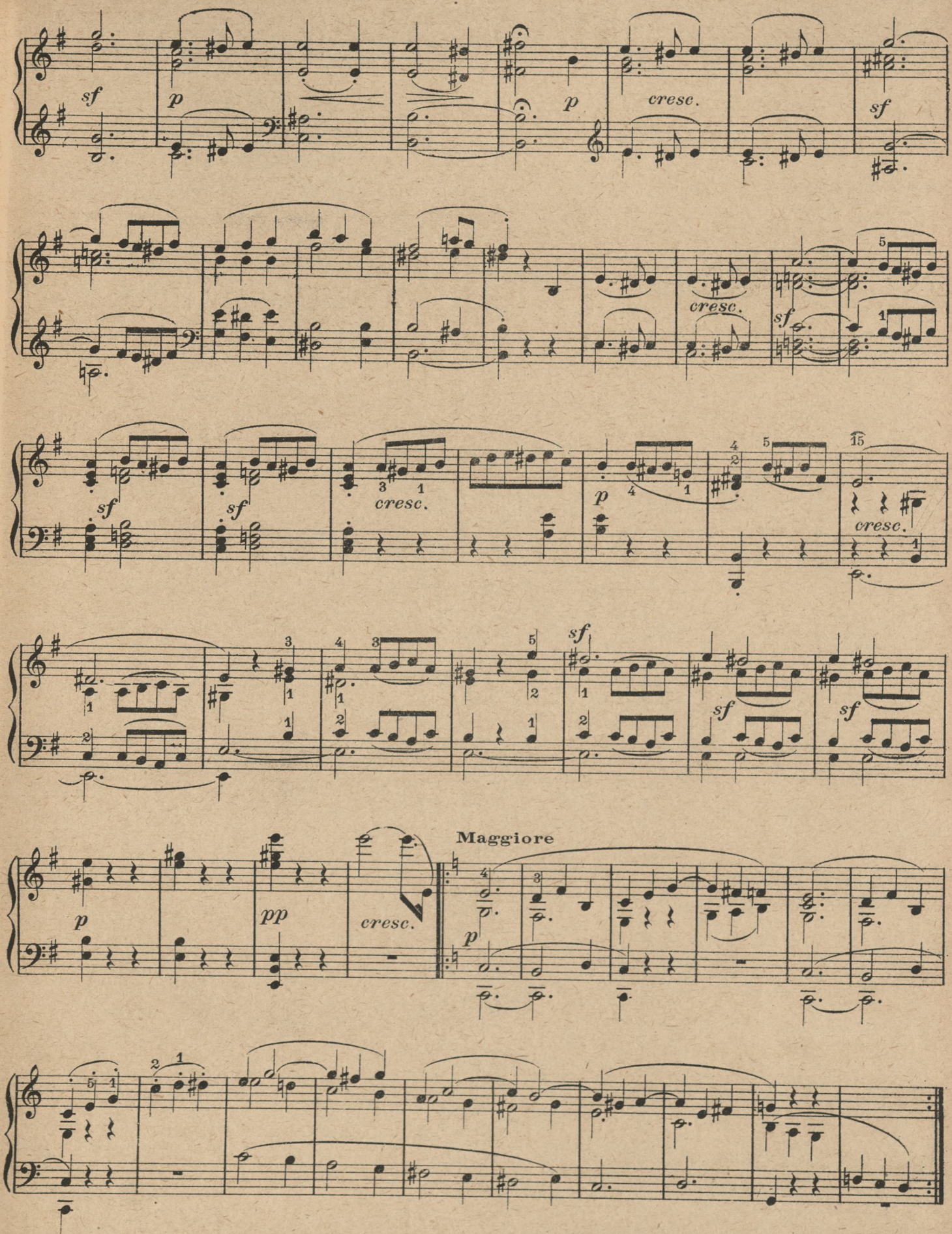
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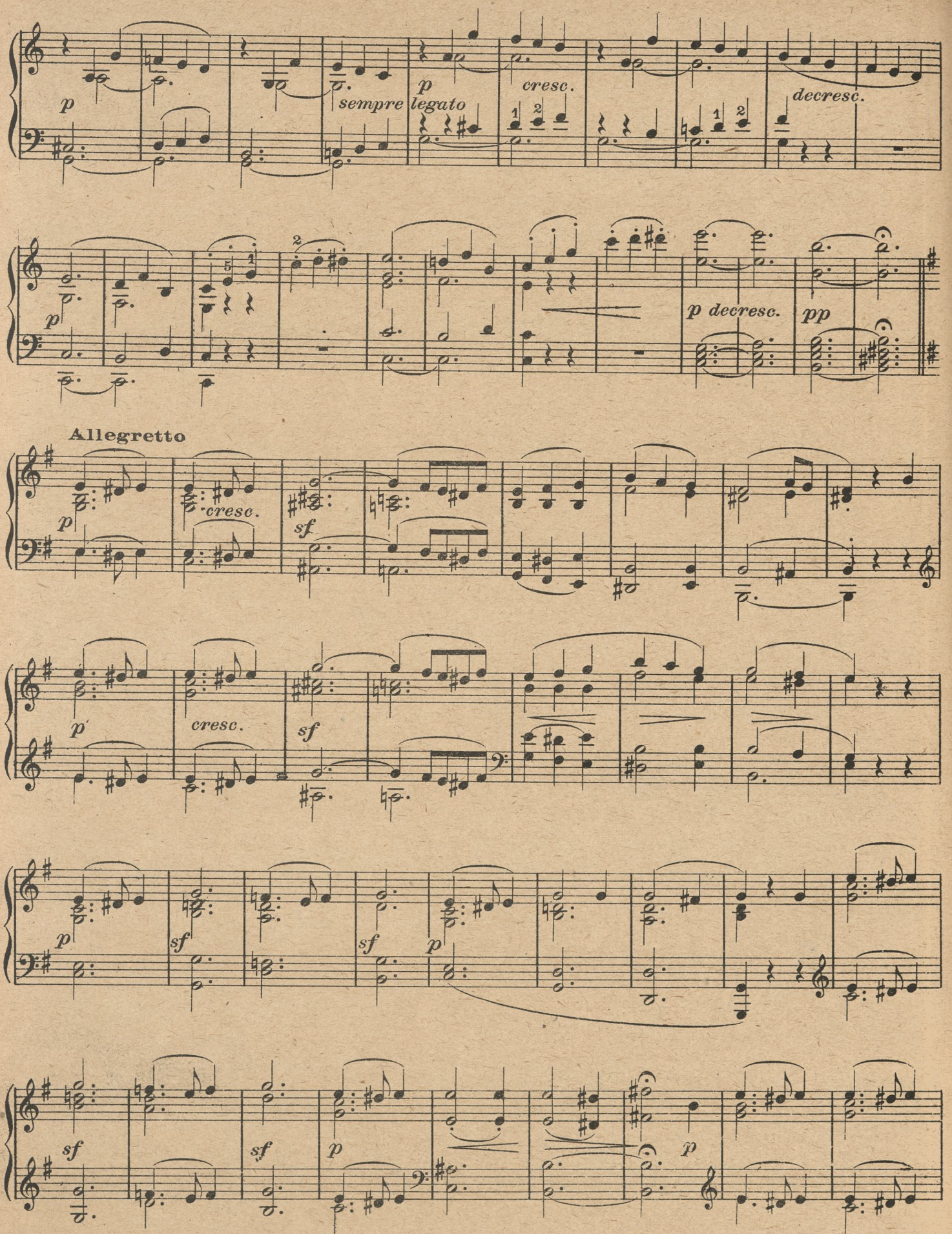
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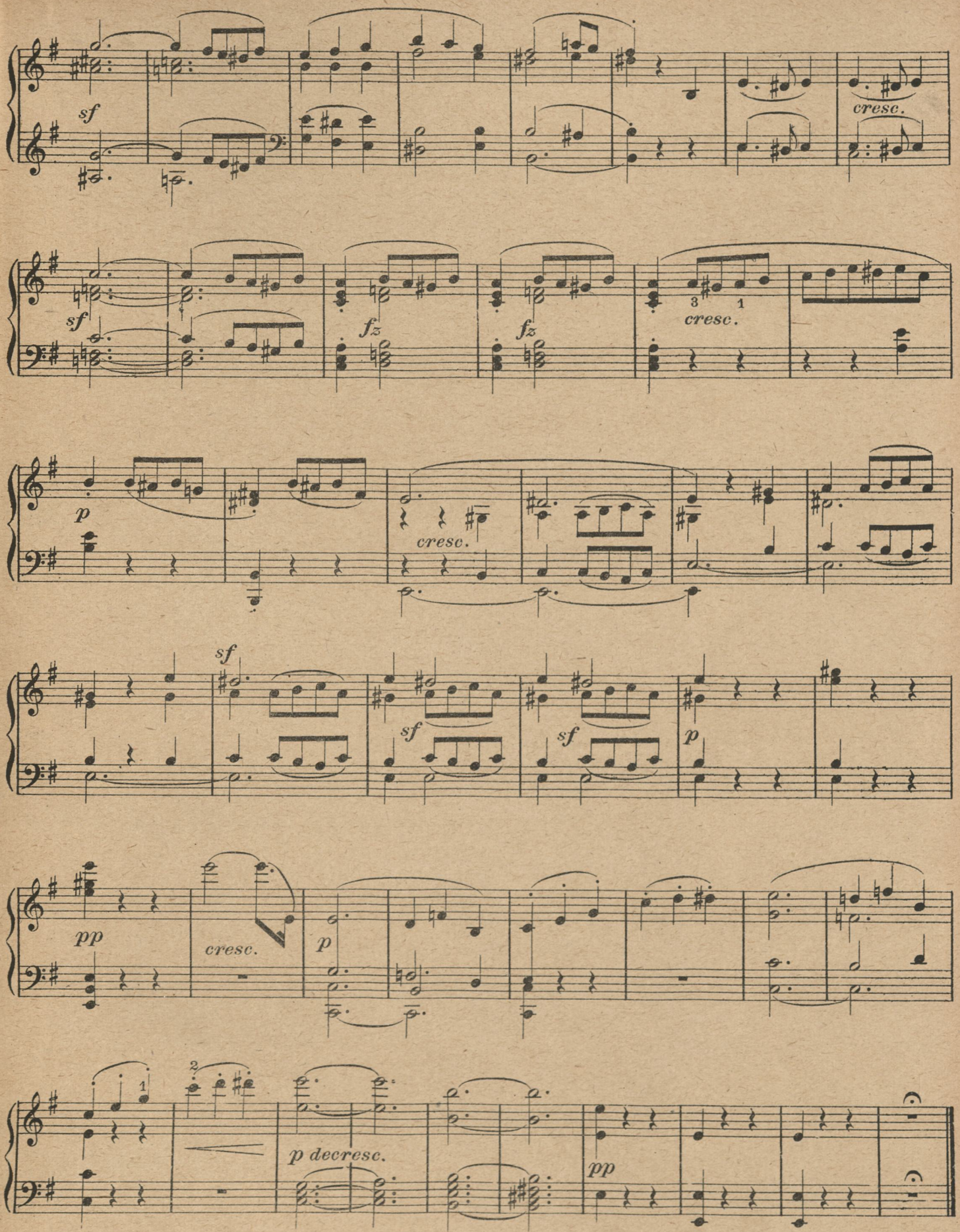
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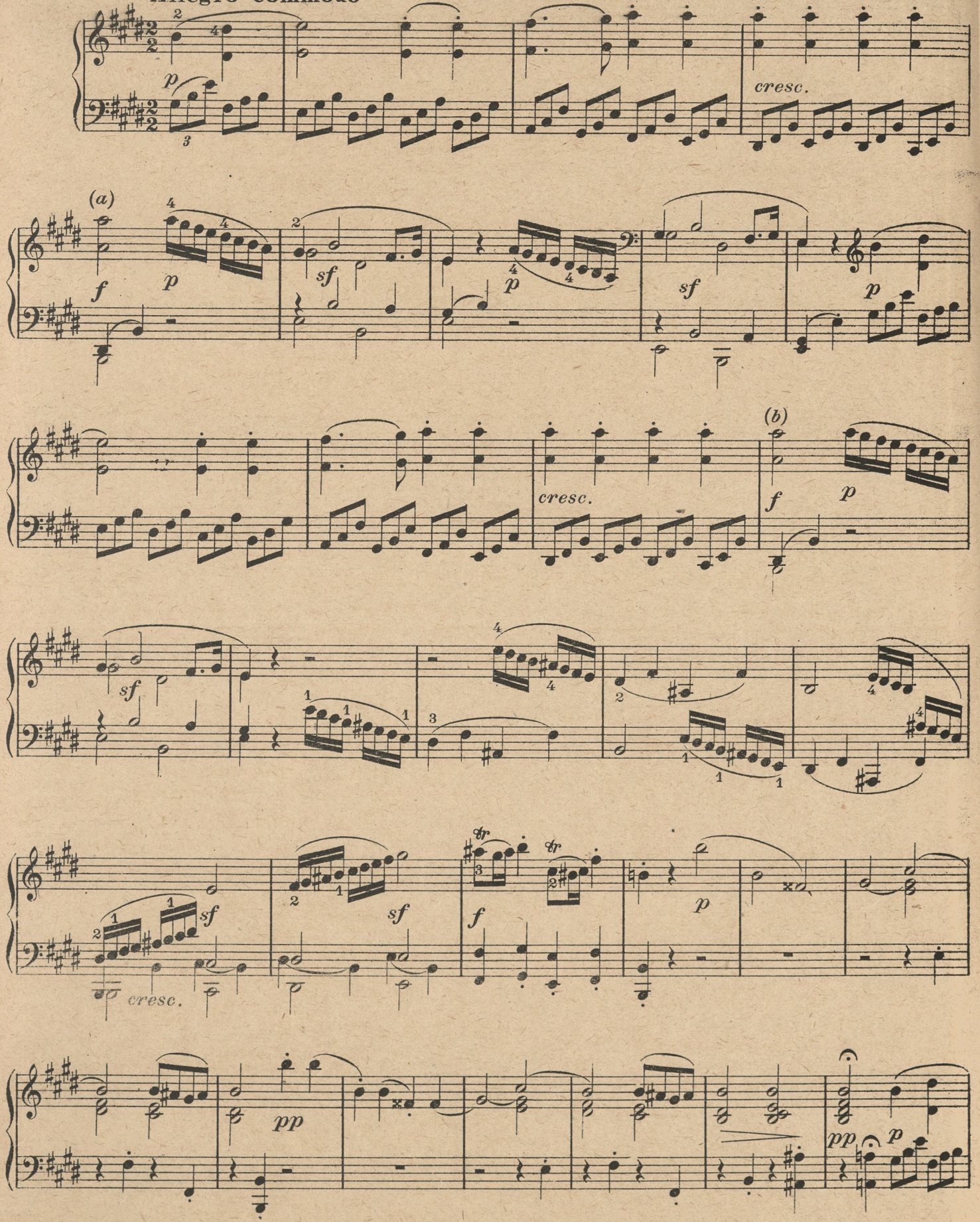
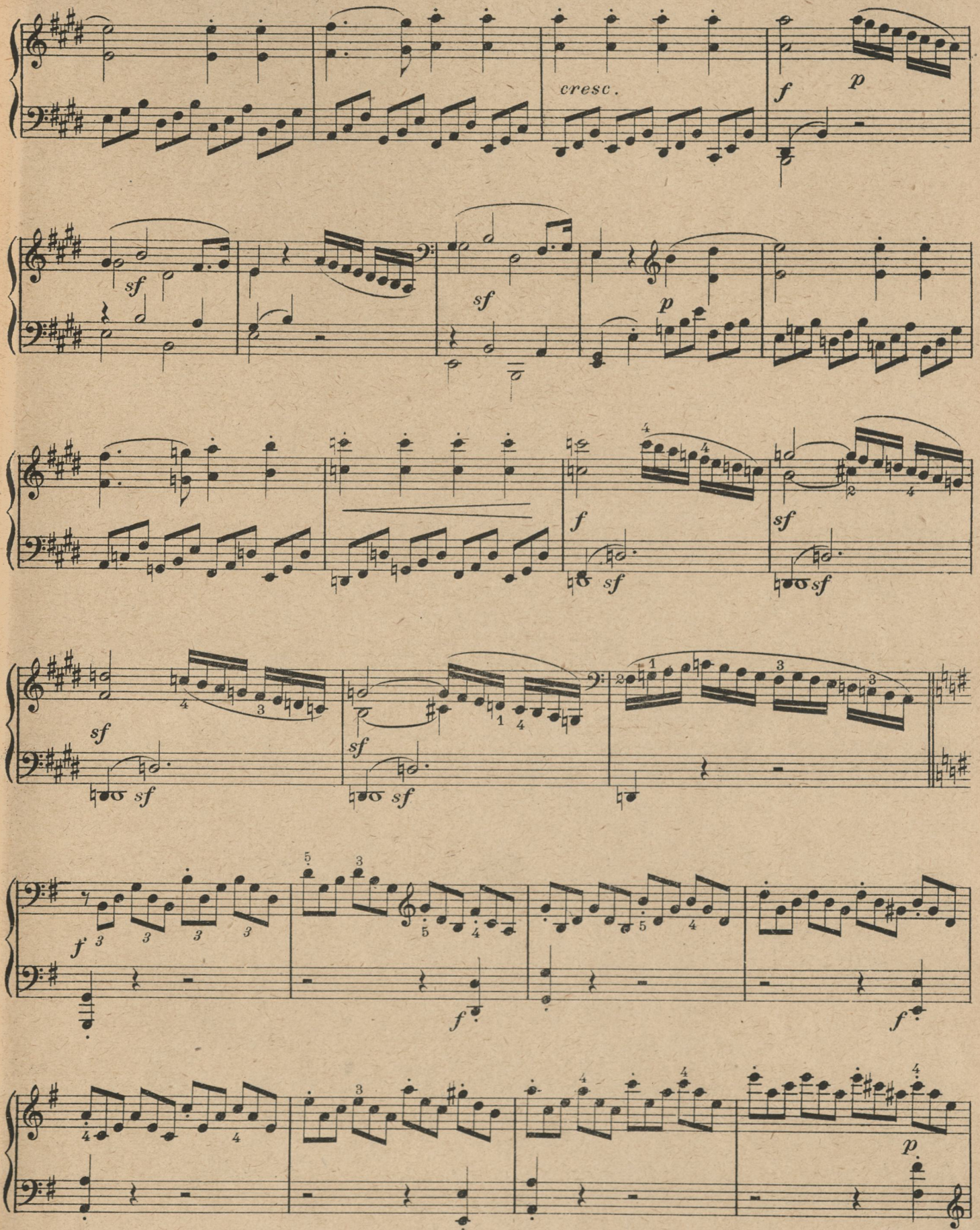
RONDO

Allegro commodo



(a)(b) Voir notes critiques, Sonate IX.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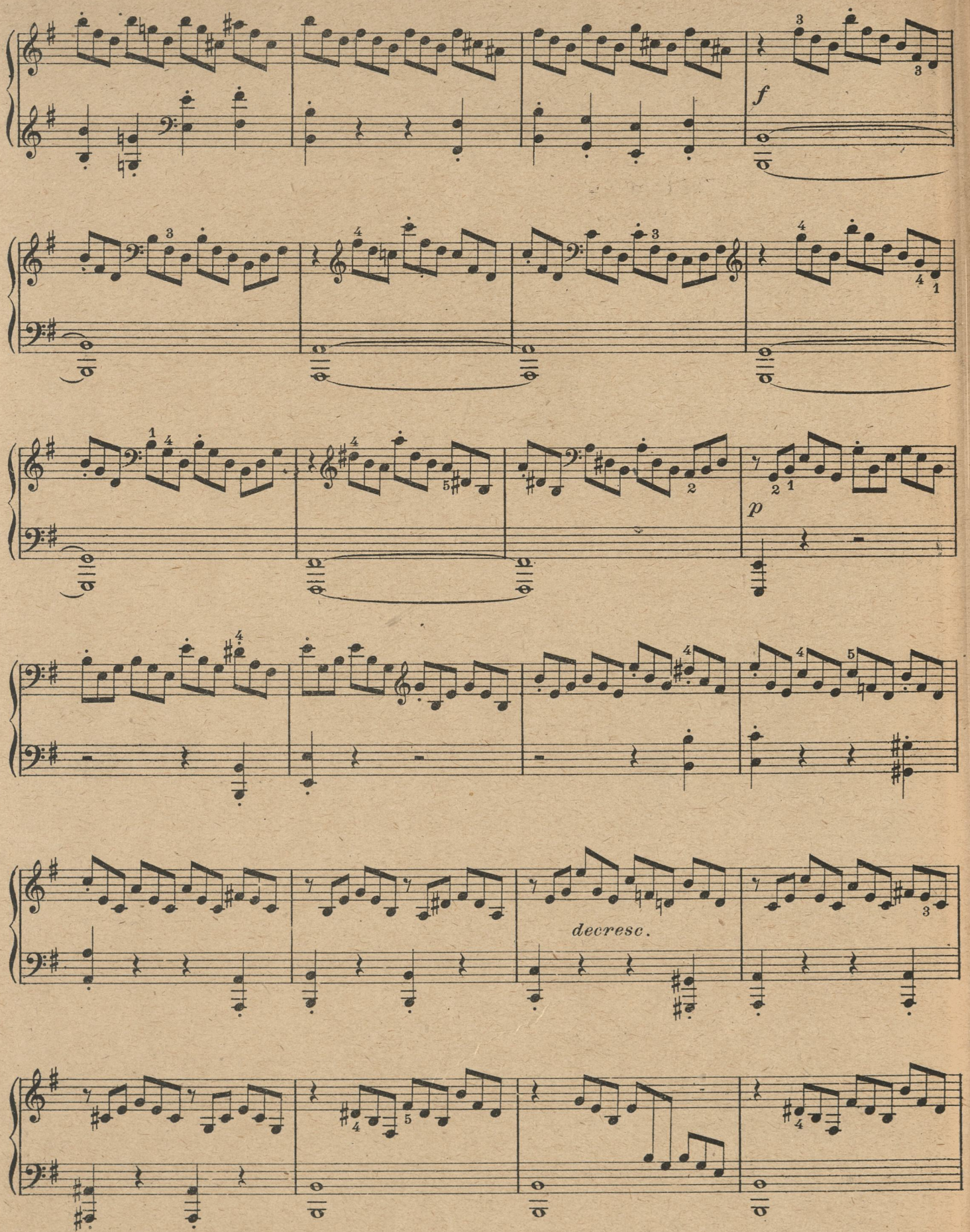
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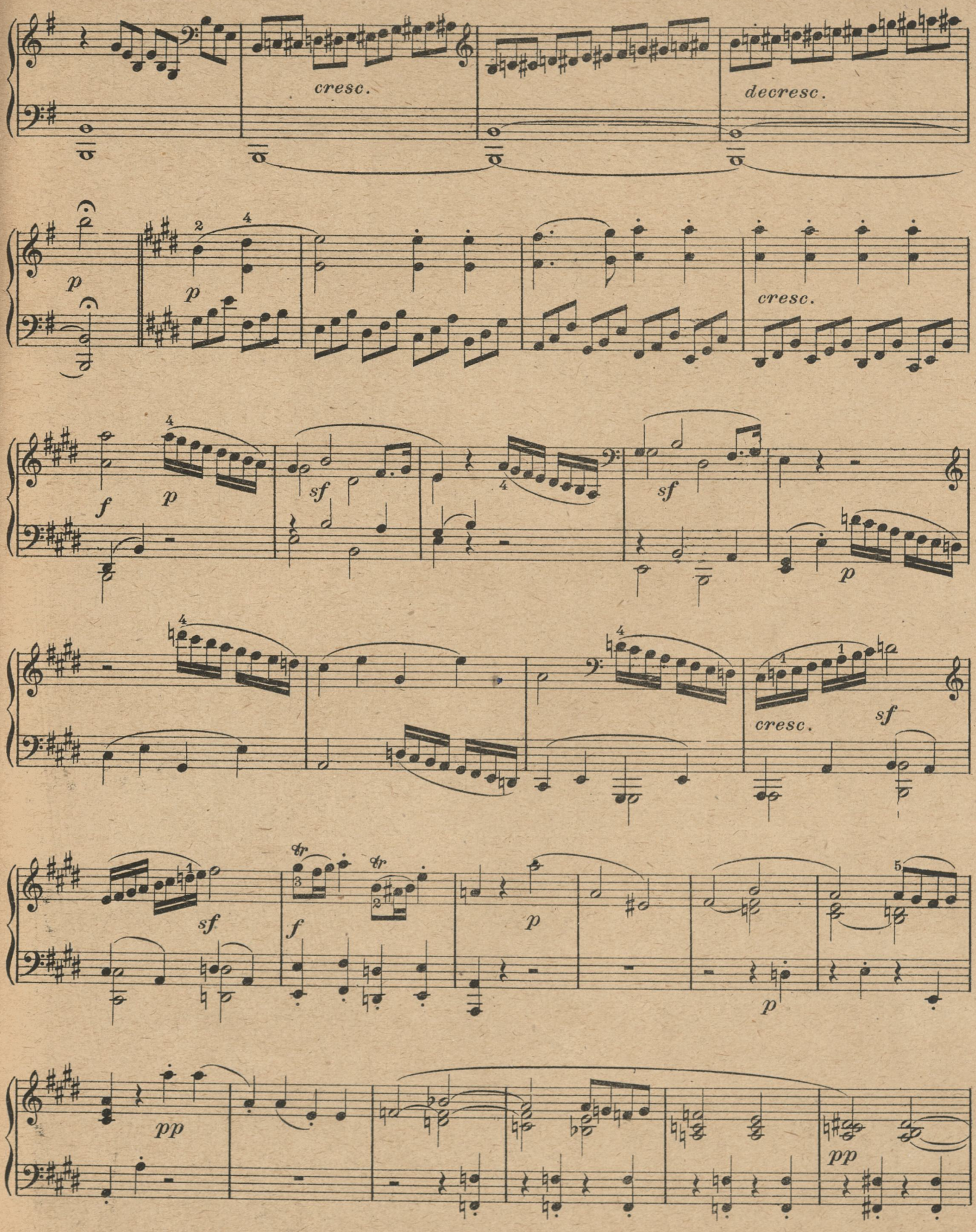
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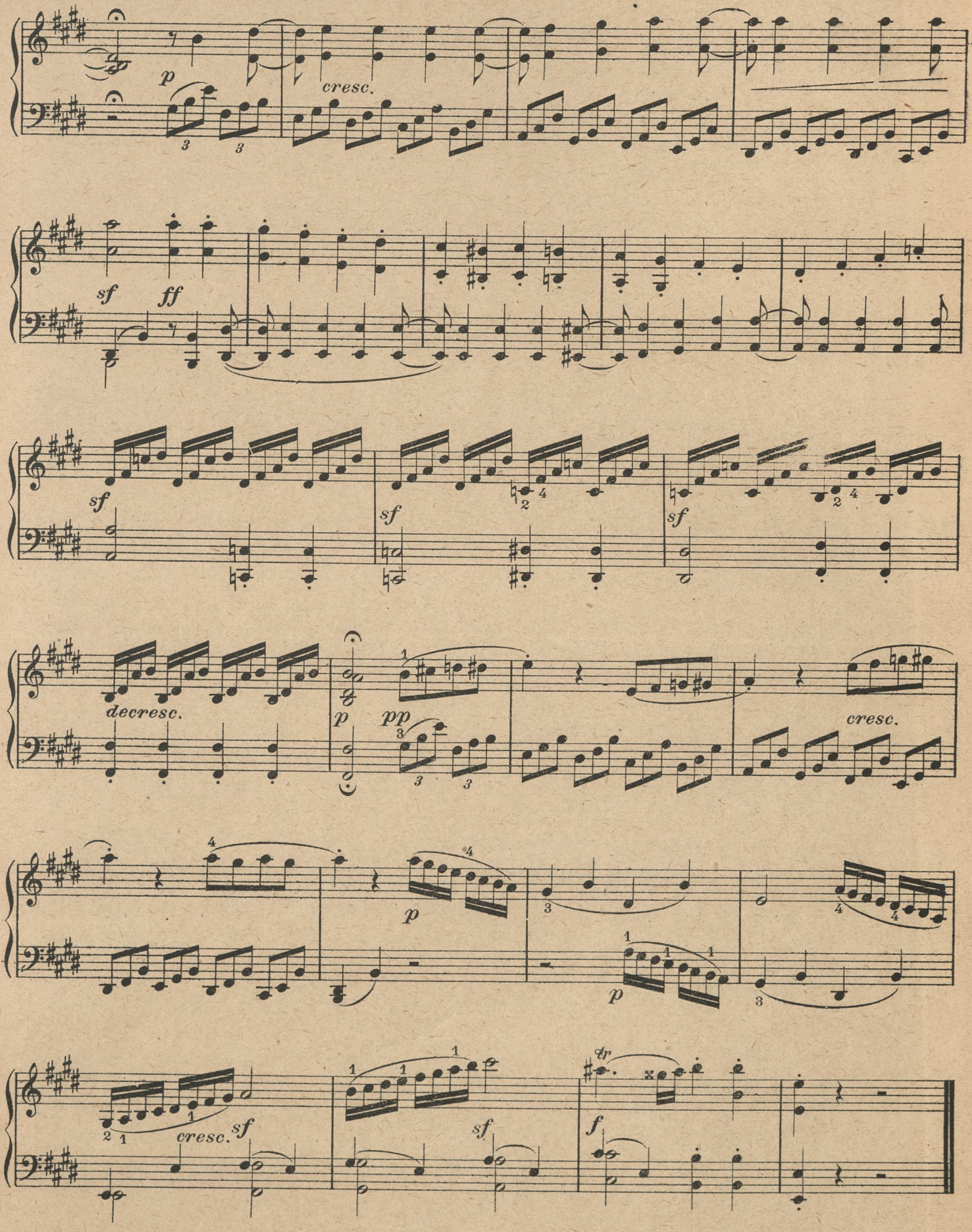
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cresc.
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cresc.
sf
sf
f

SONATE

à la Baronne de Braun

Op. 14 — N° 2

N° 10

Allegro

PIANO

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tr.

rfz

cresc.

rfz

p

cresc.

p

cresc.

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dim.

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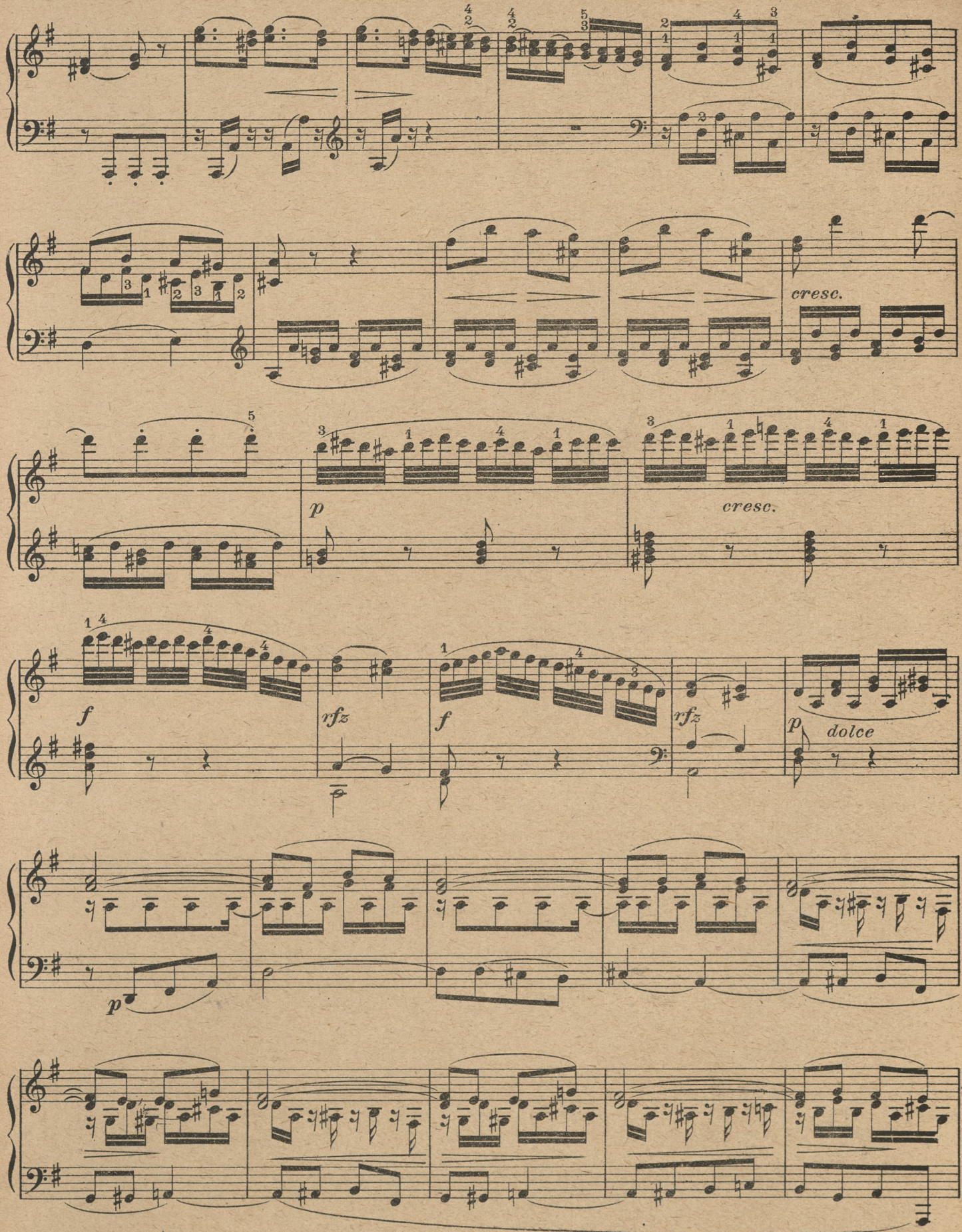
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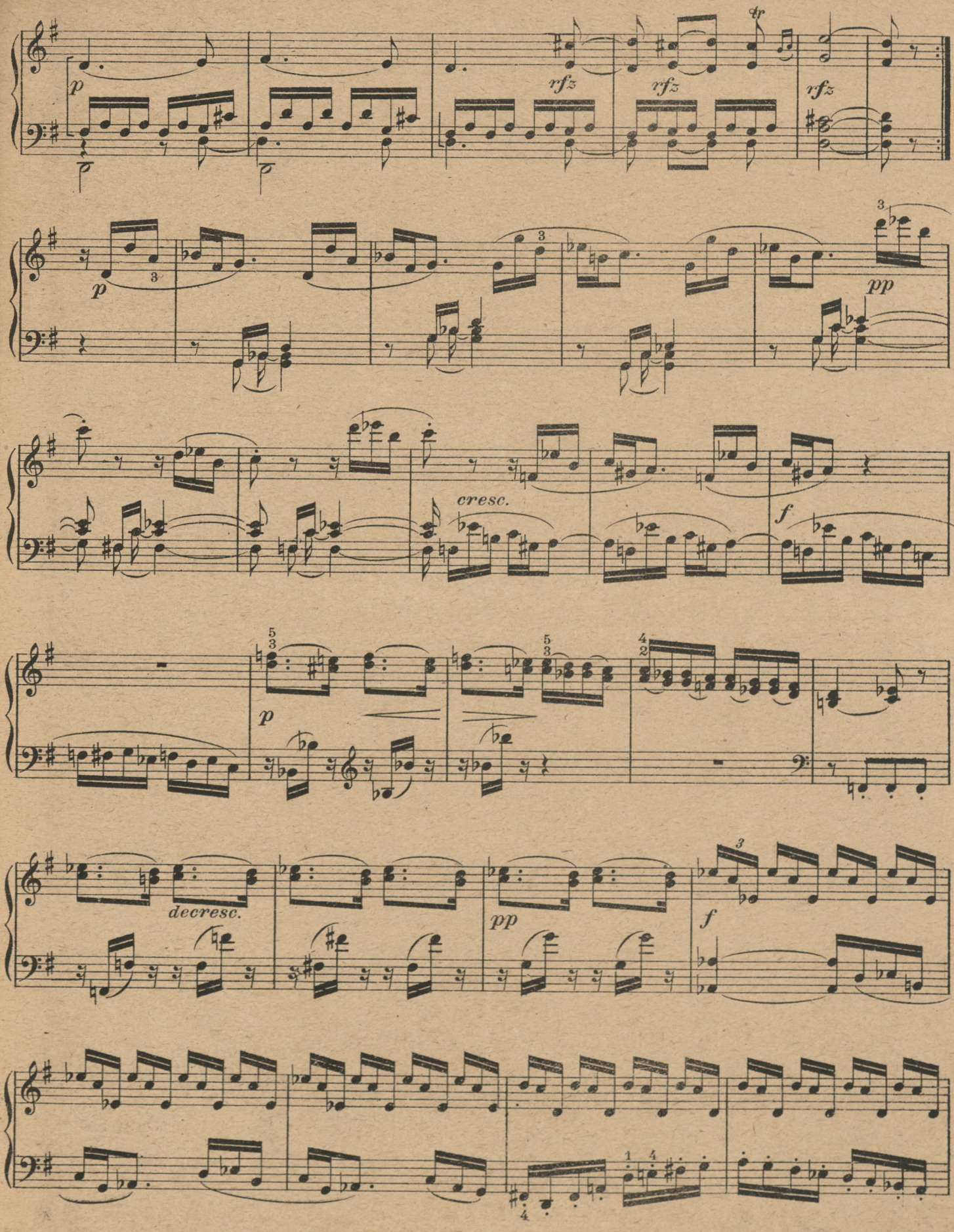
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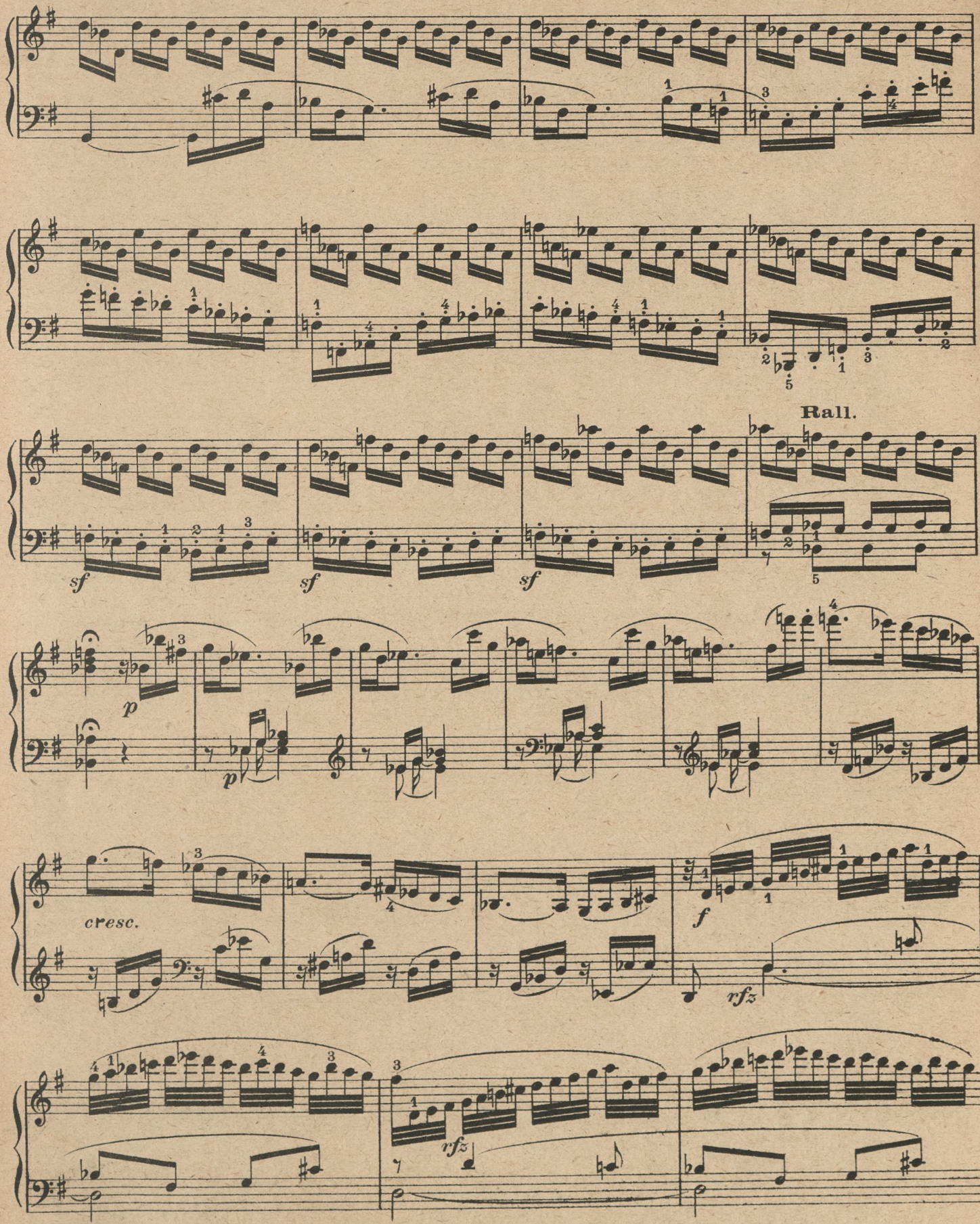
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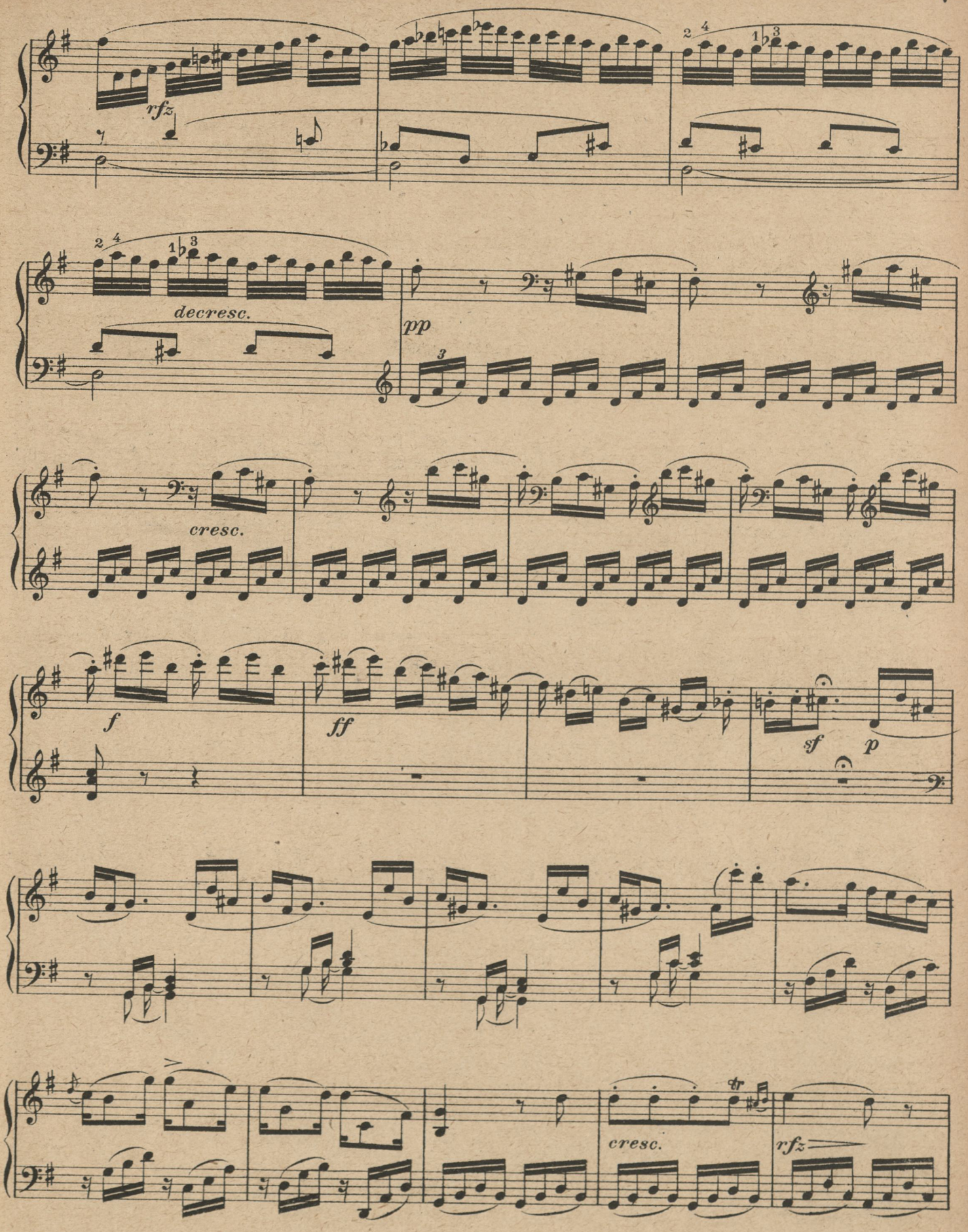
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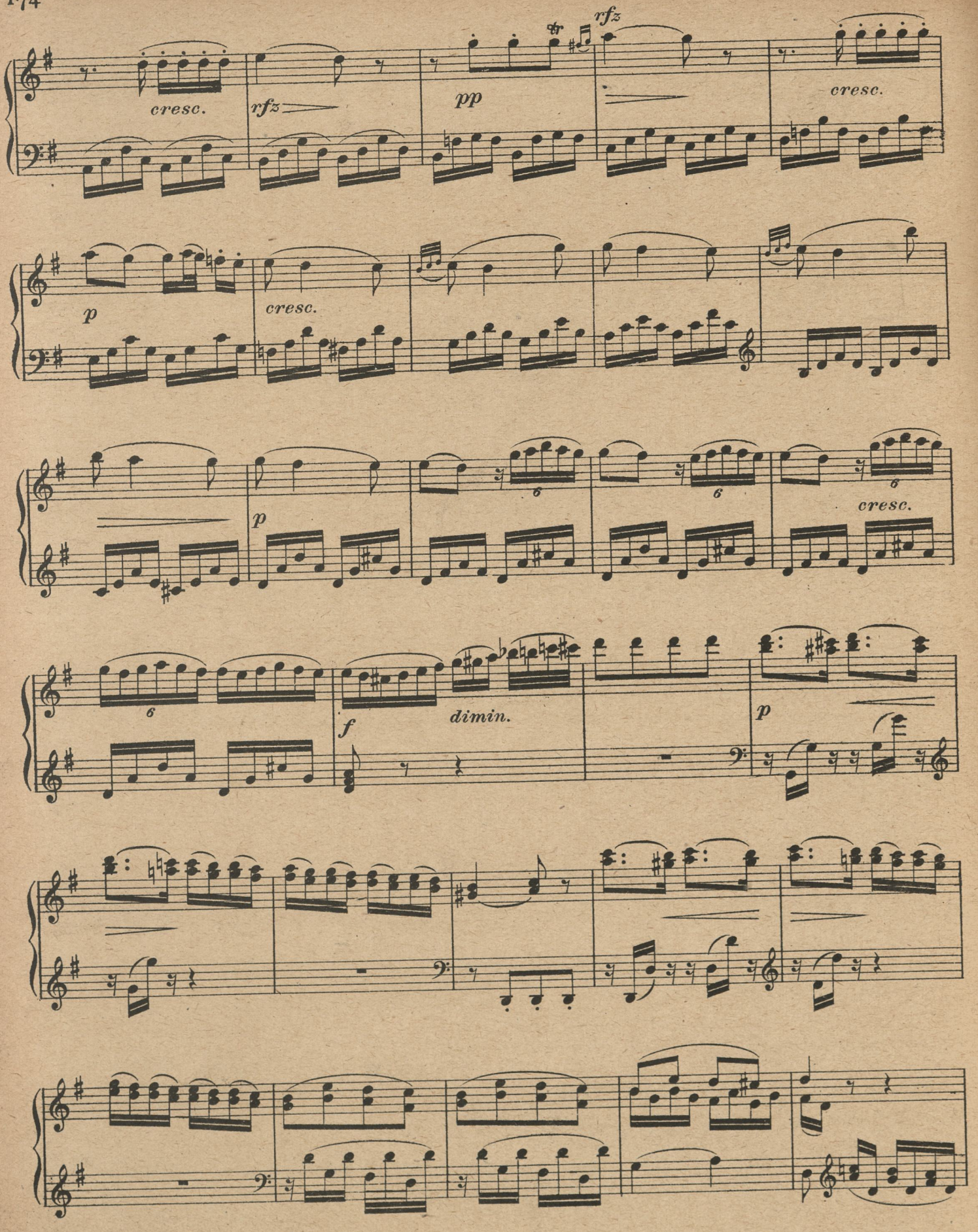
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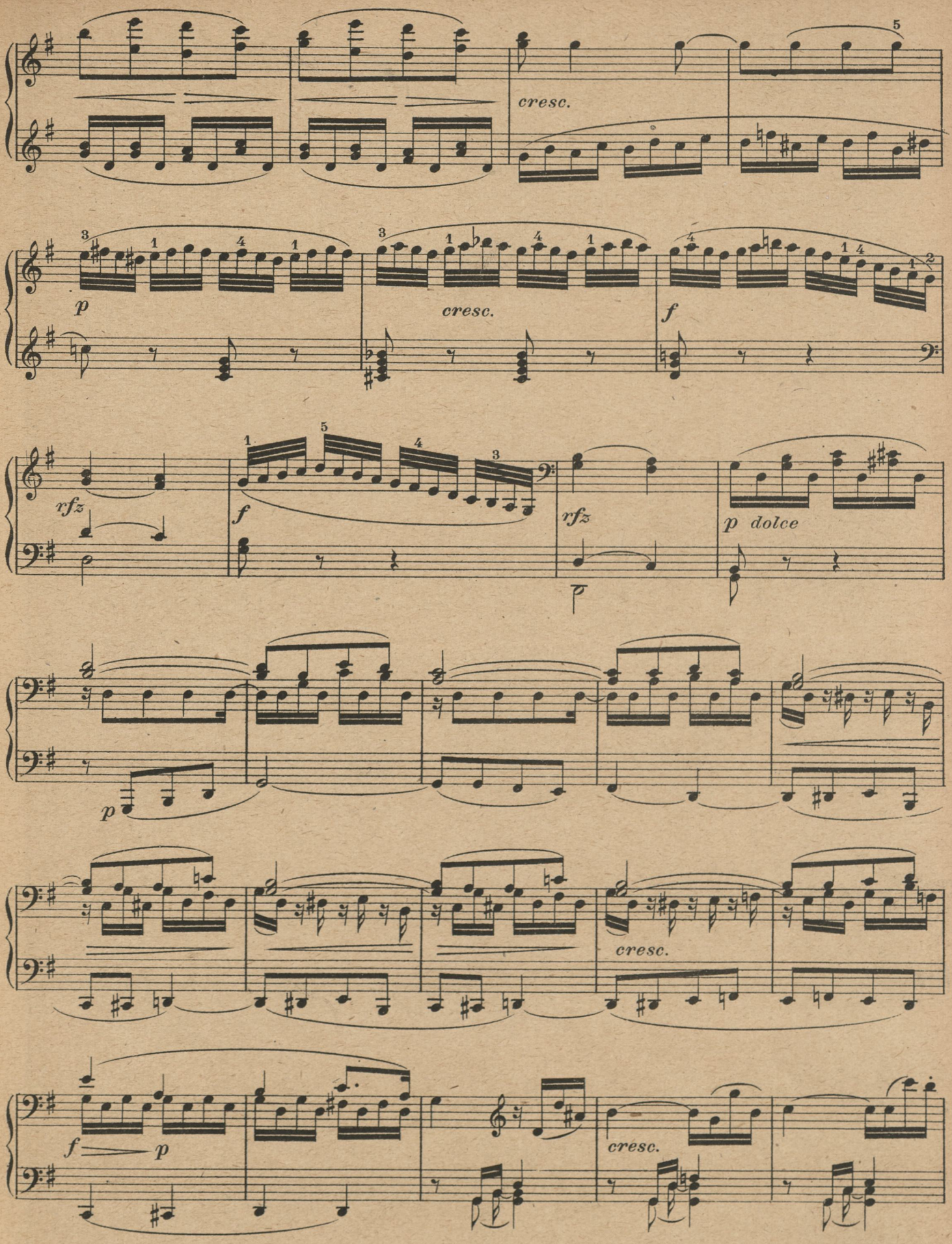
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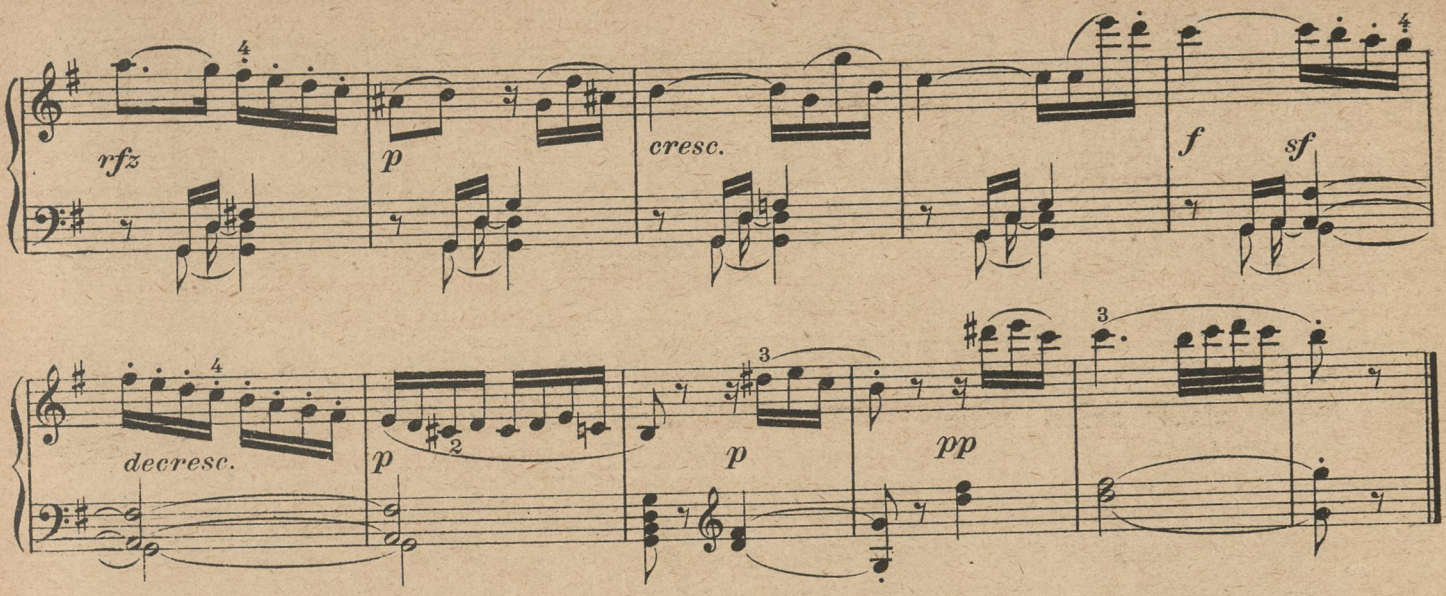
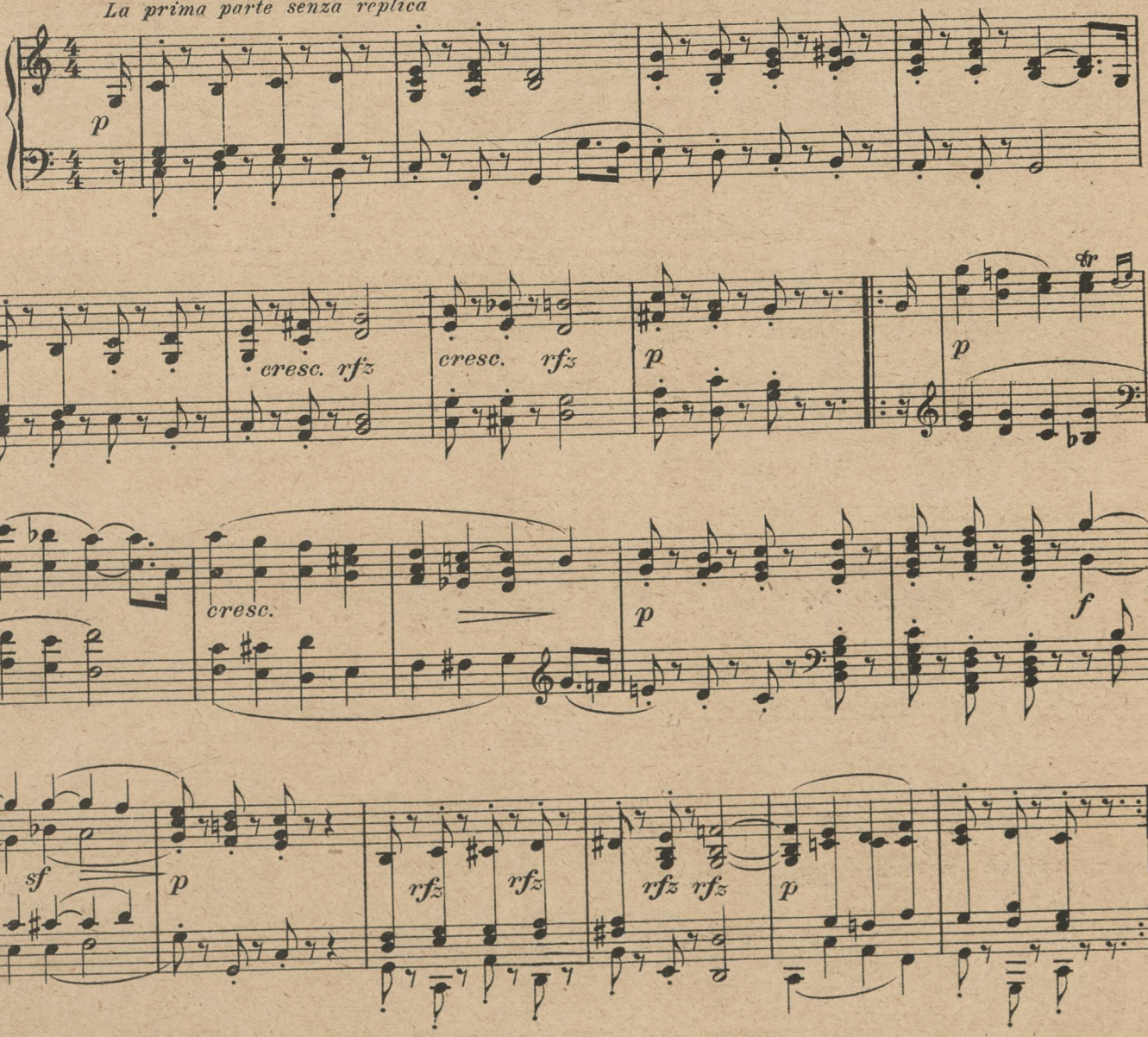
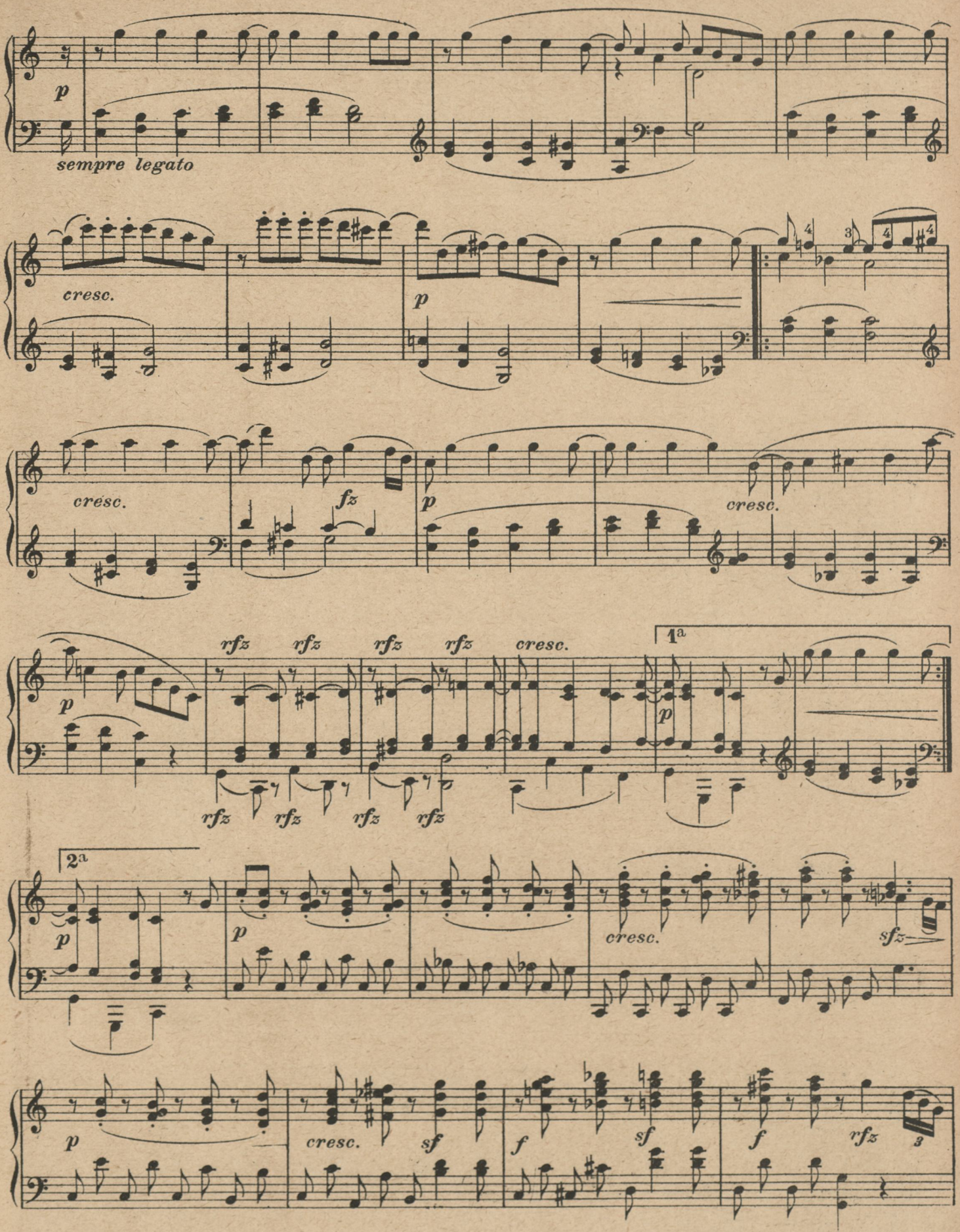
cresc.



Andante

La prima parte senza replica

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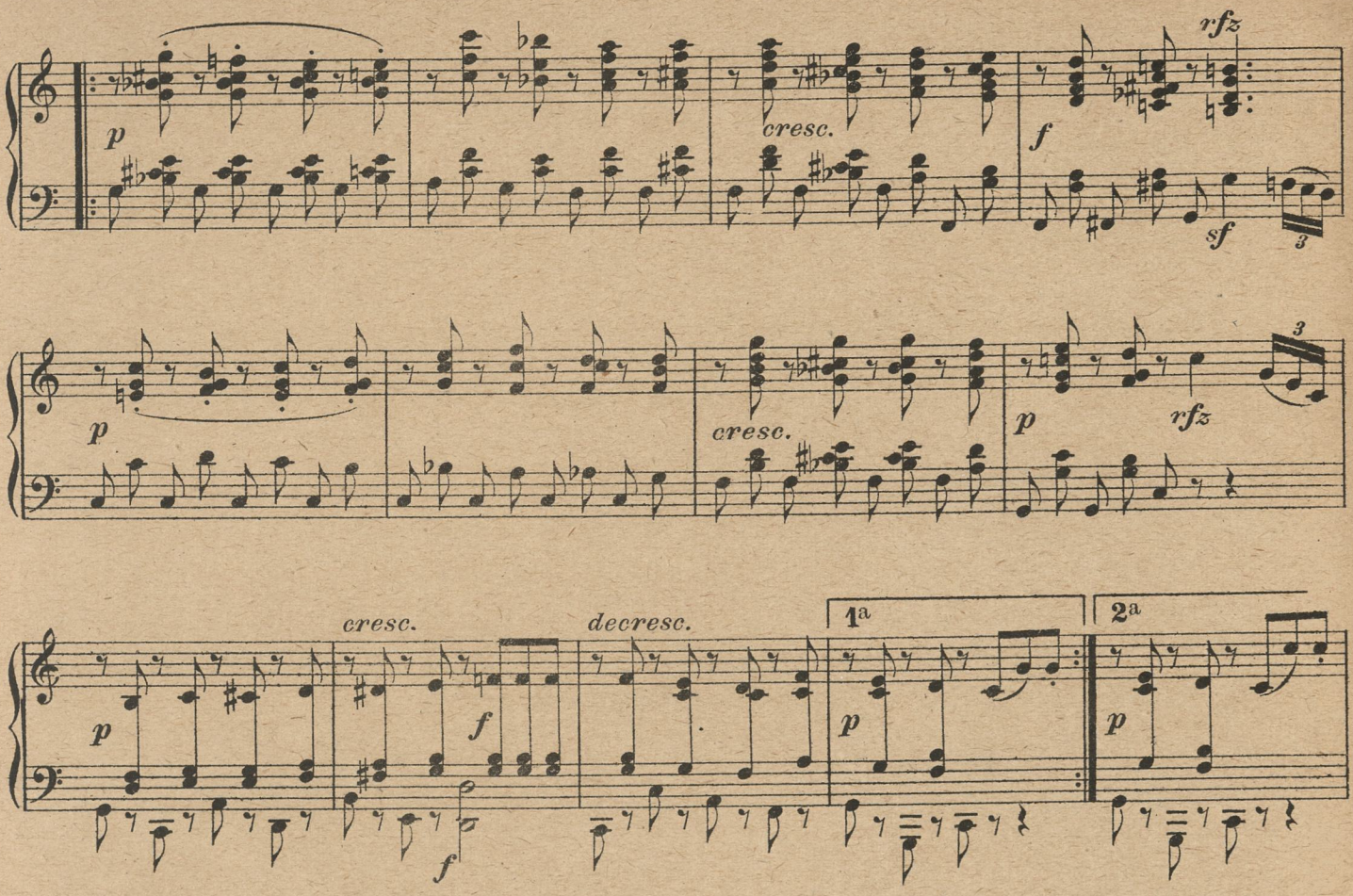
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2a
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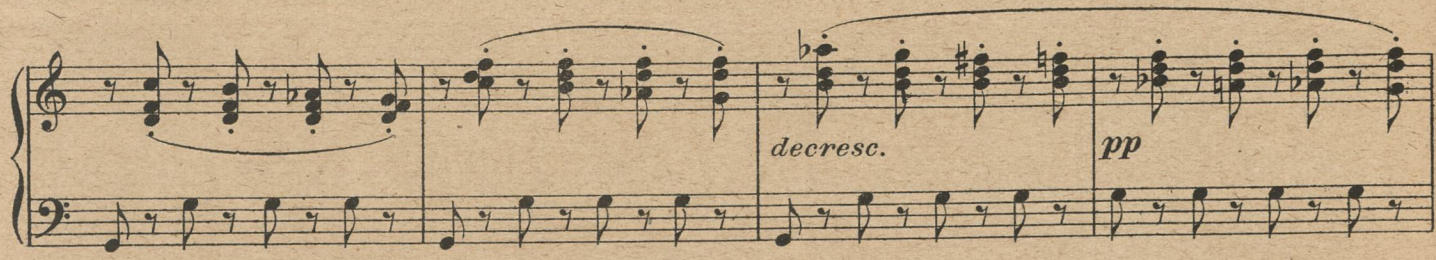
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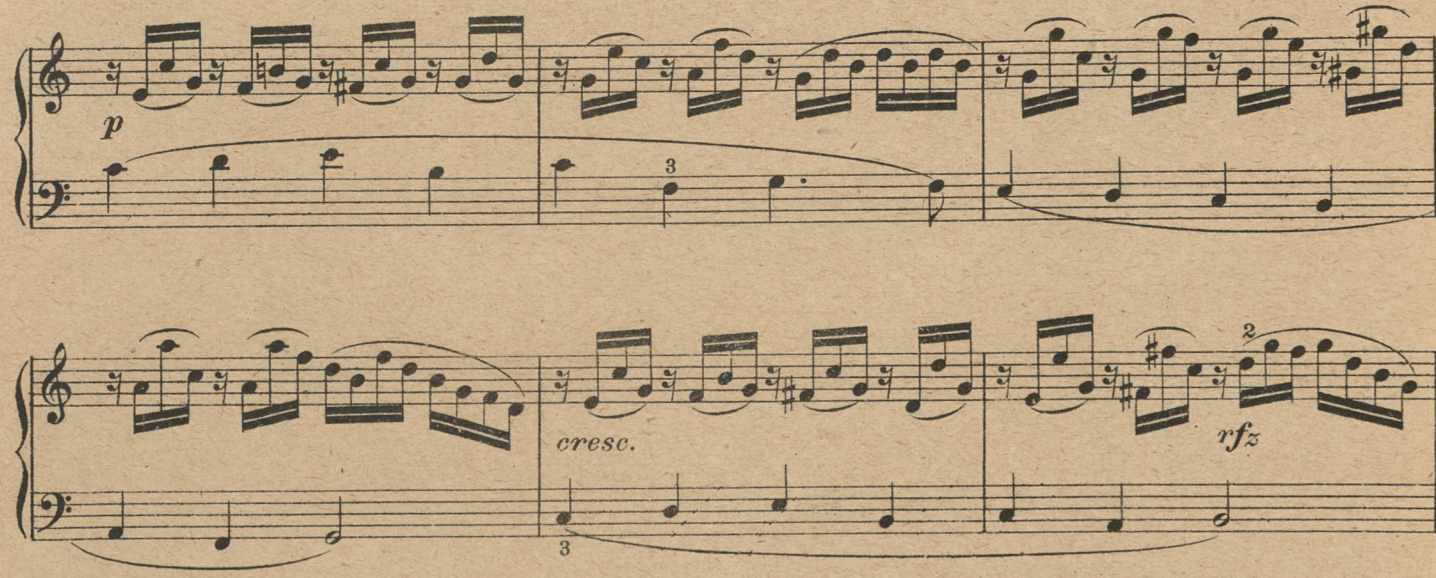
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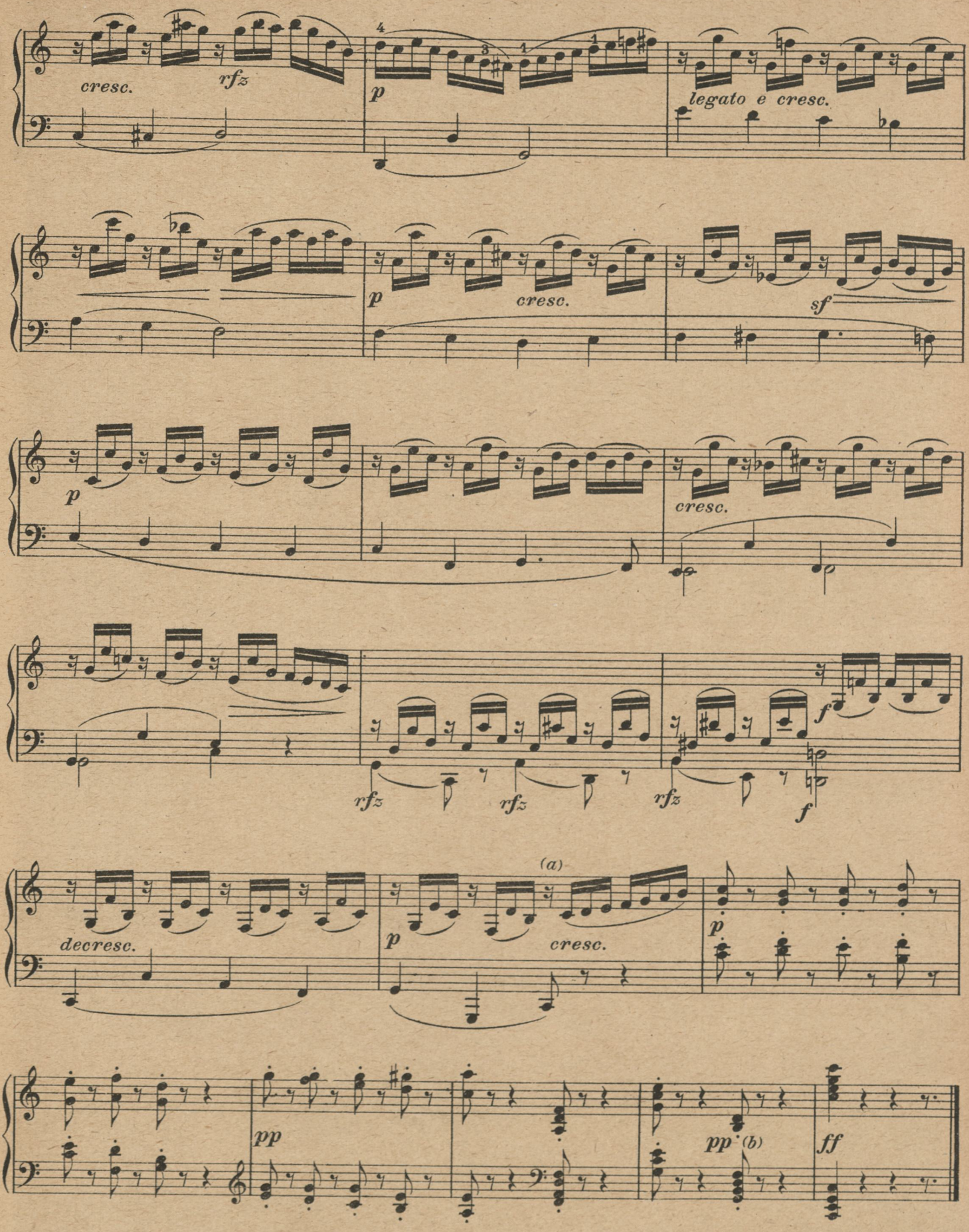
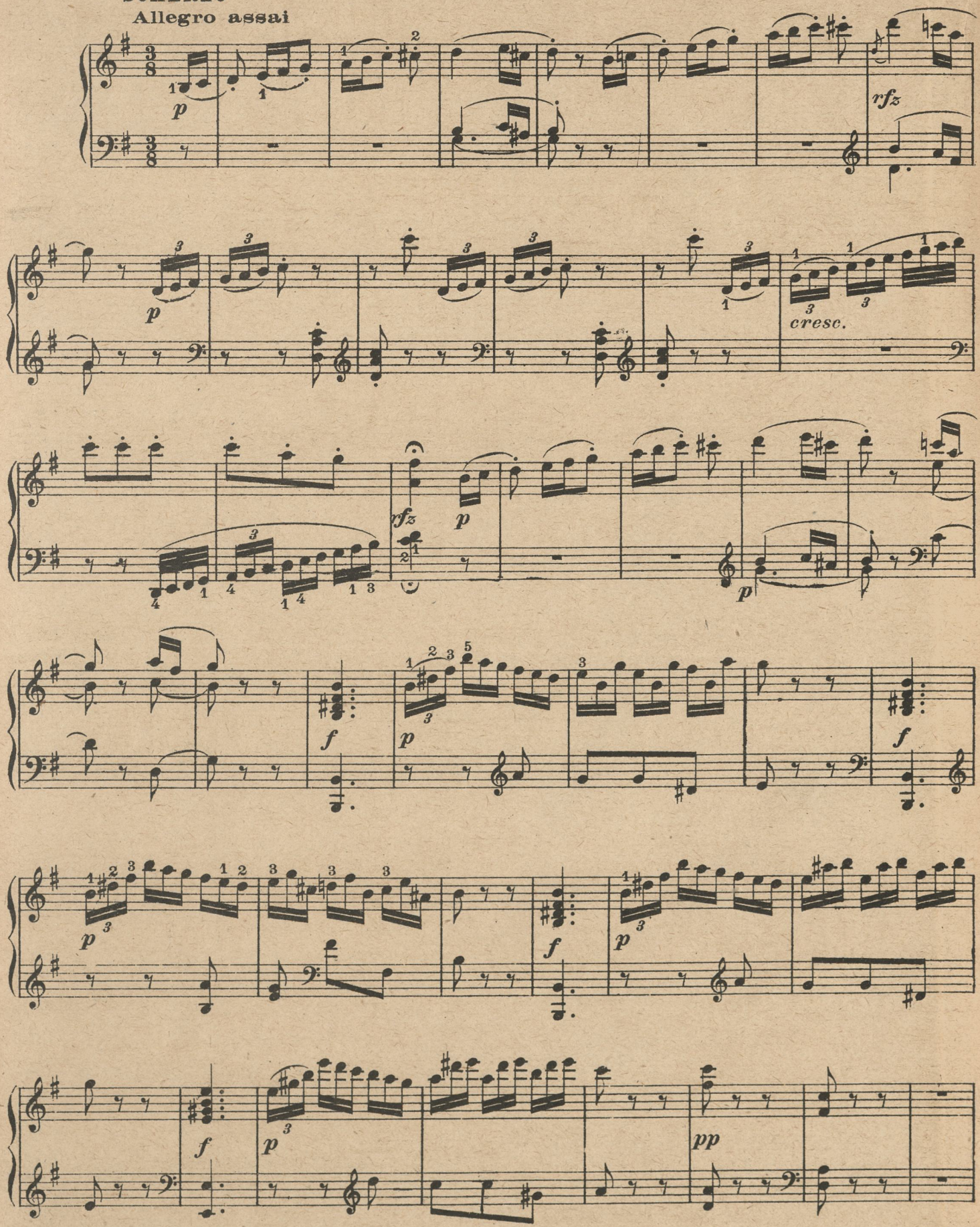
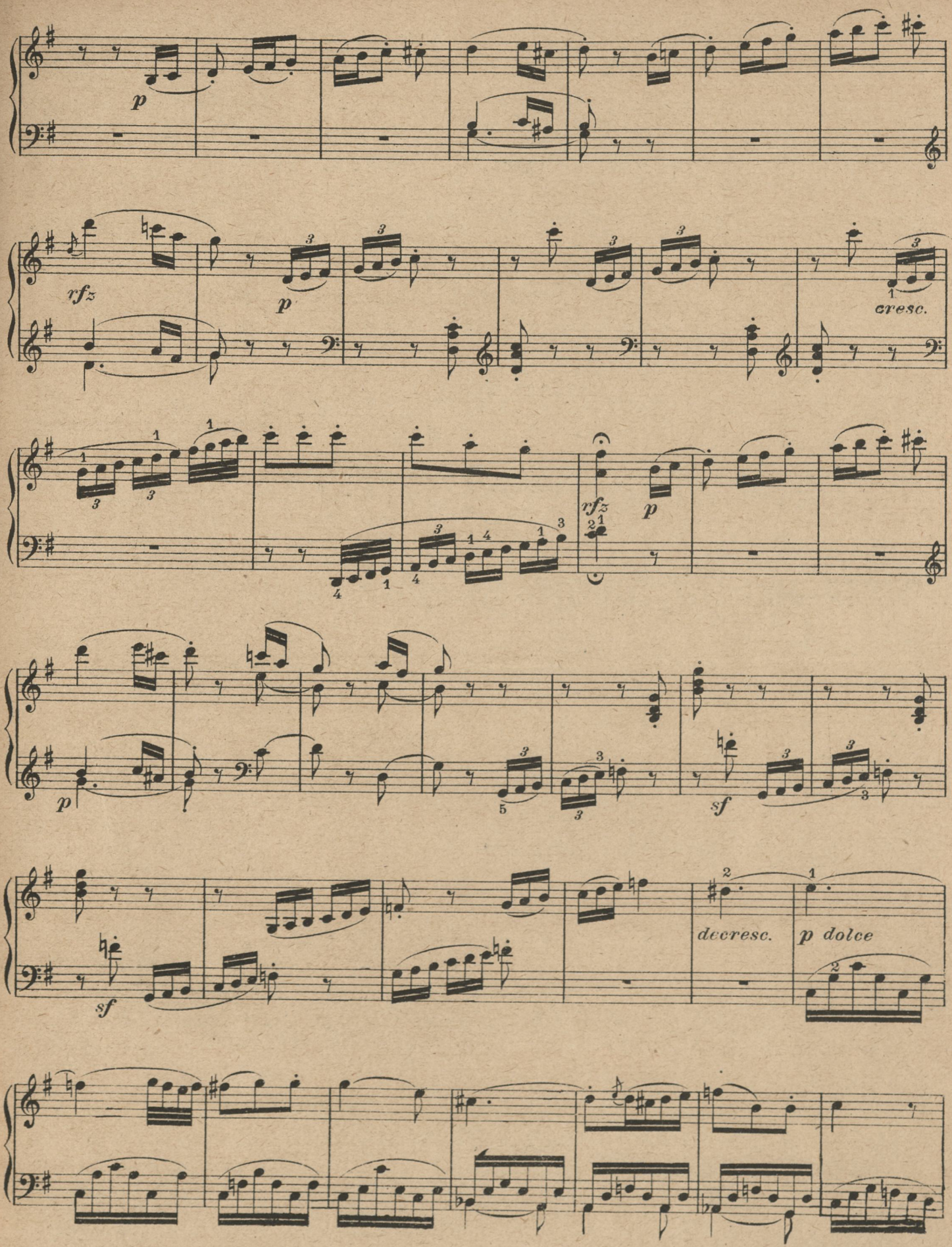


(a)(b) Voir notes critiques, Sonate X.

SCHERZO

Allegro assai

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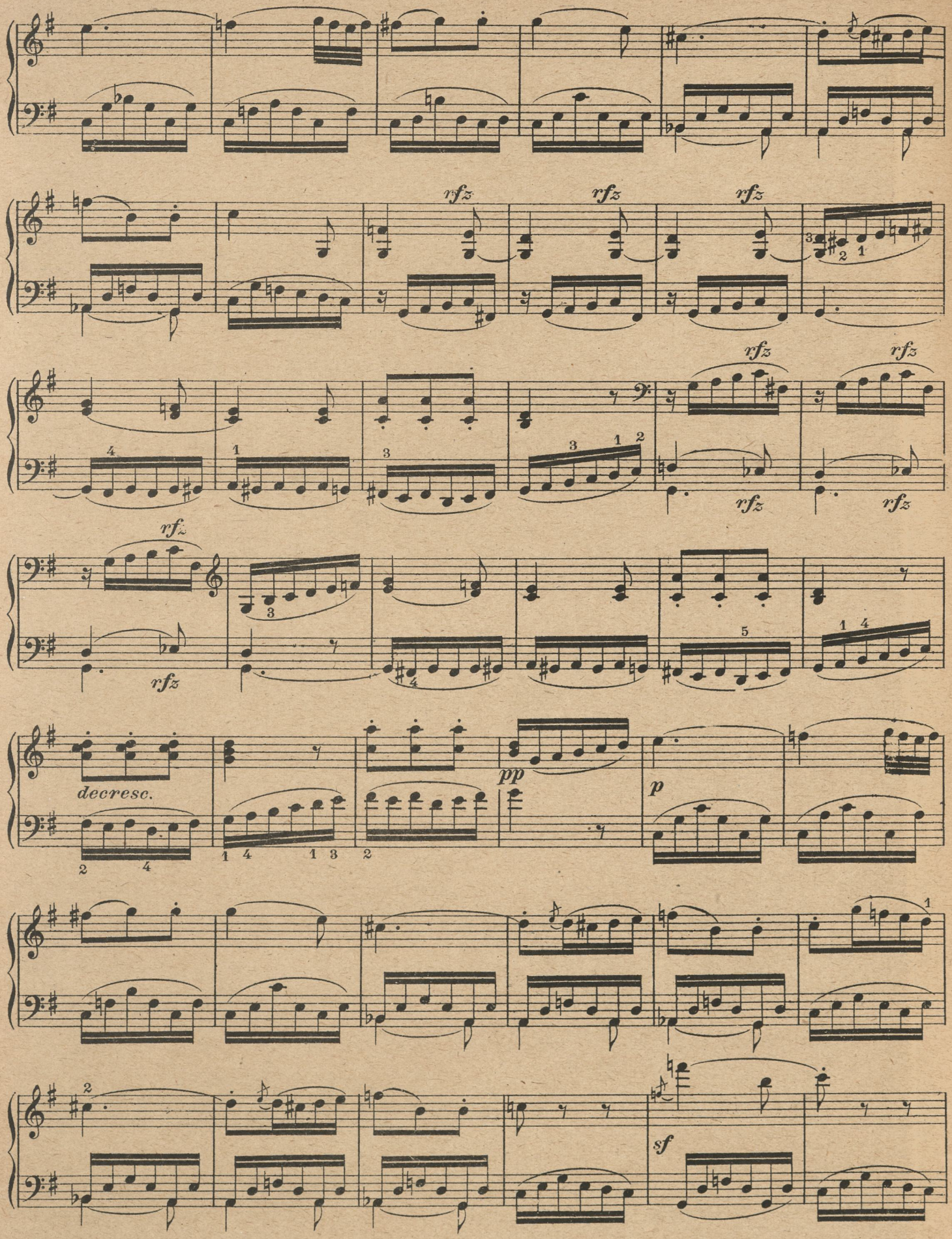
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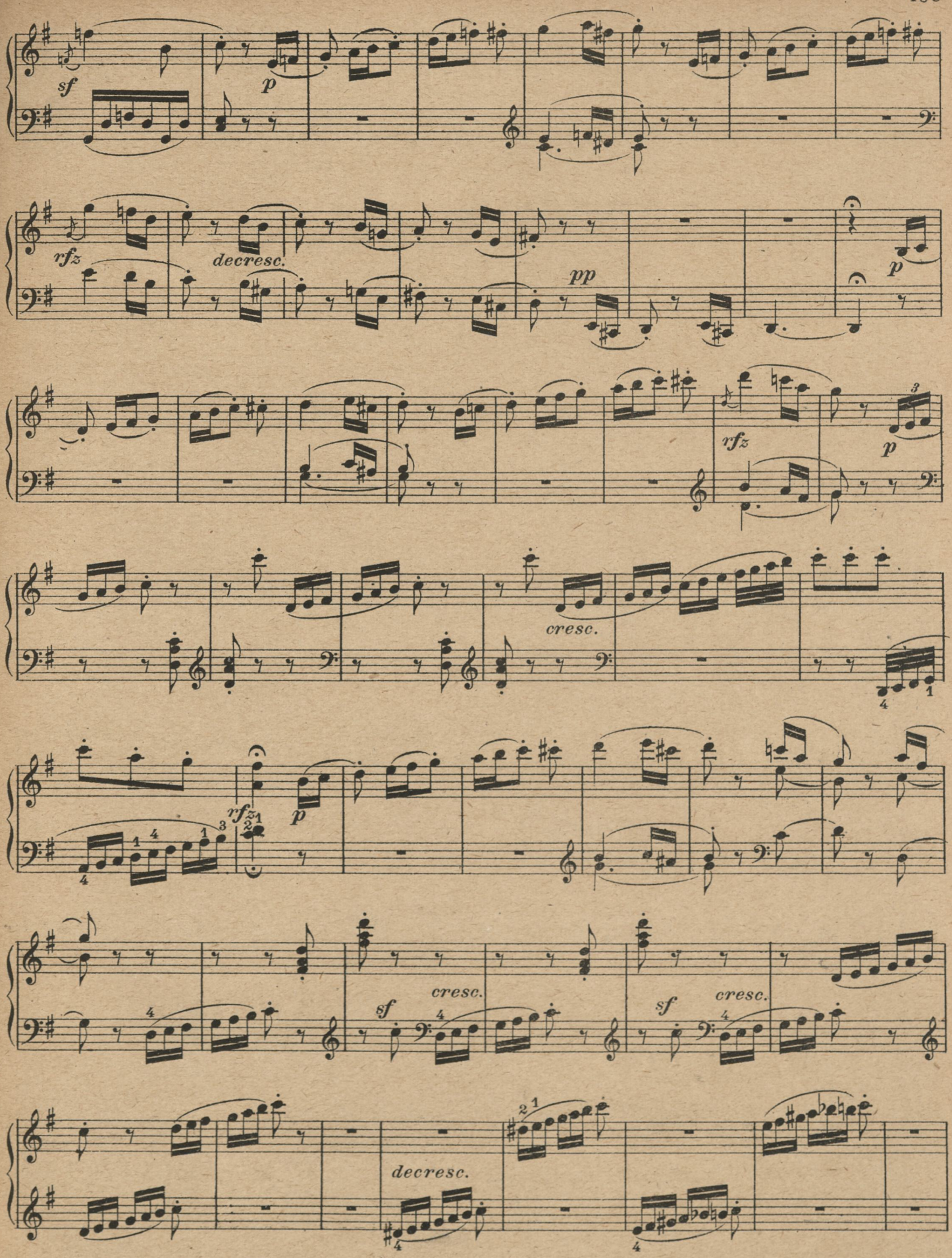
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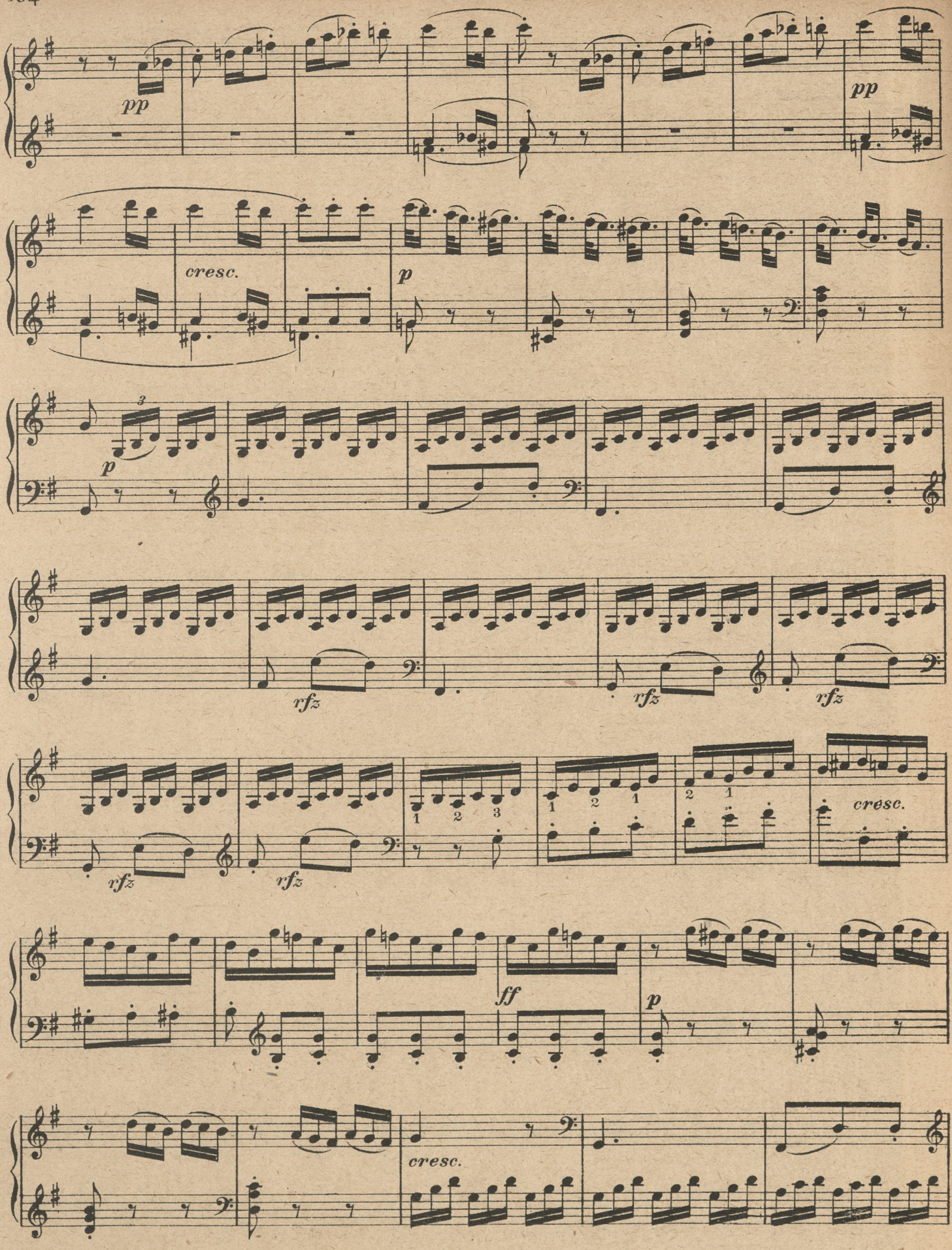
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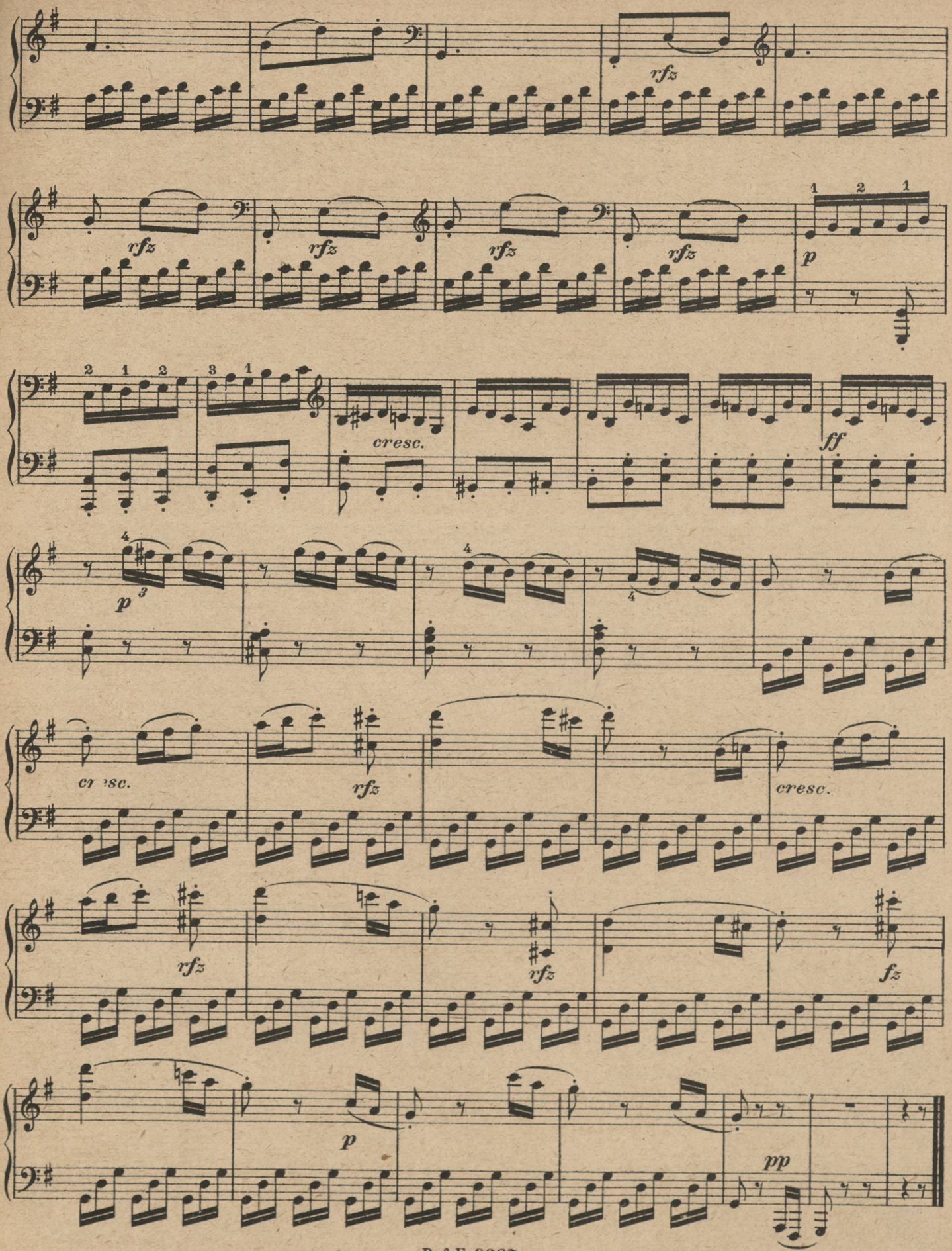
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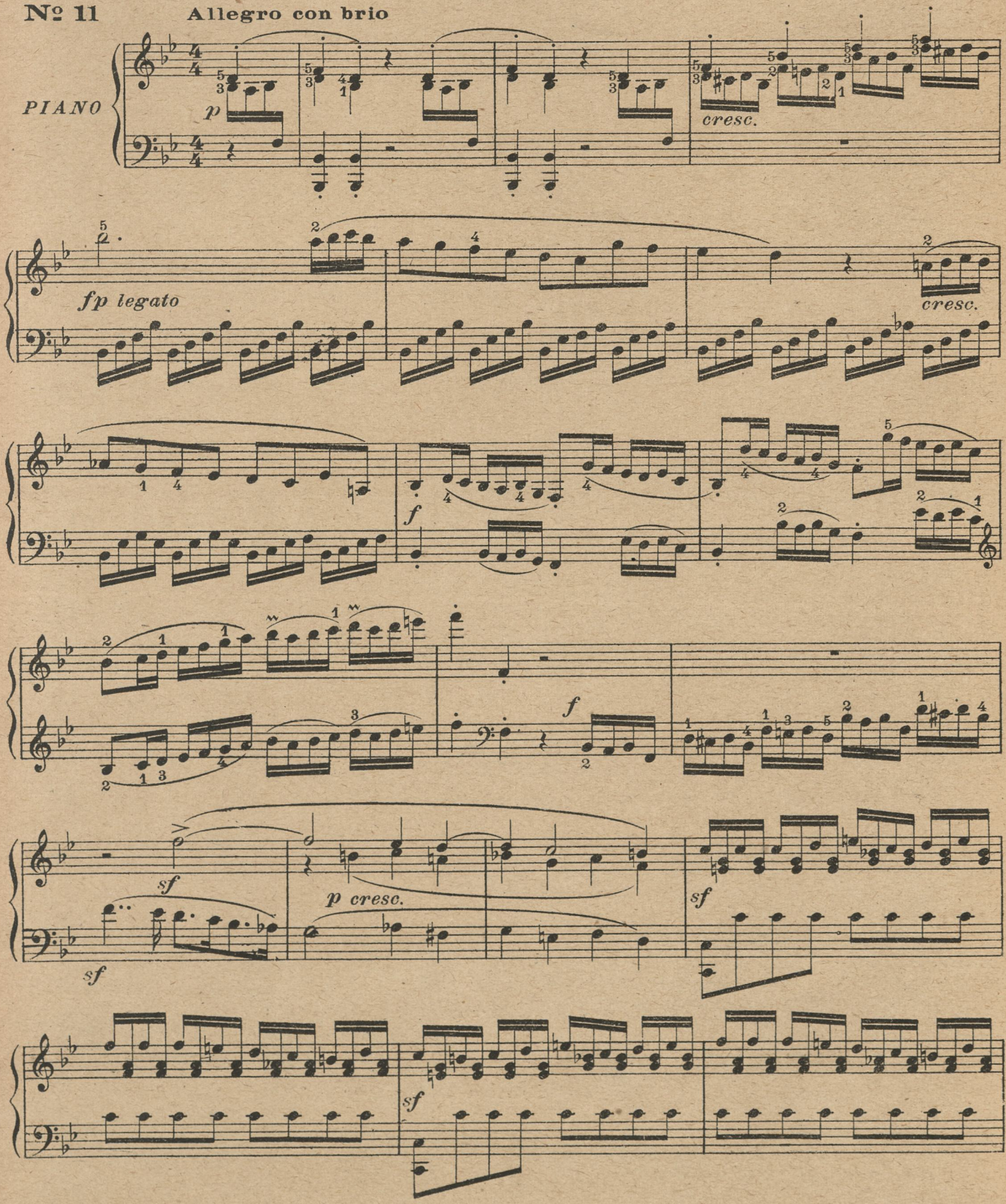
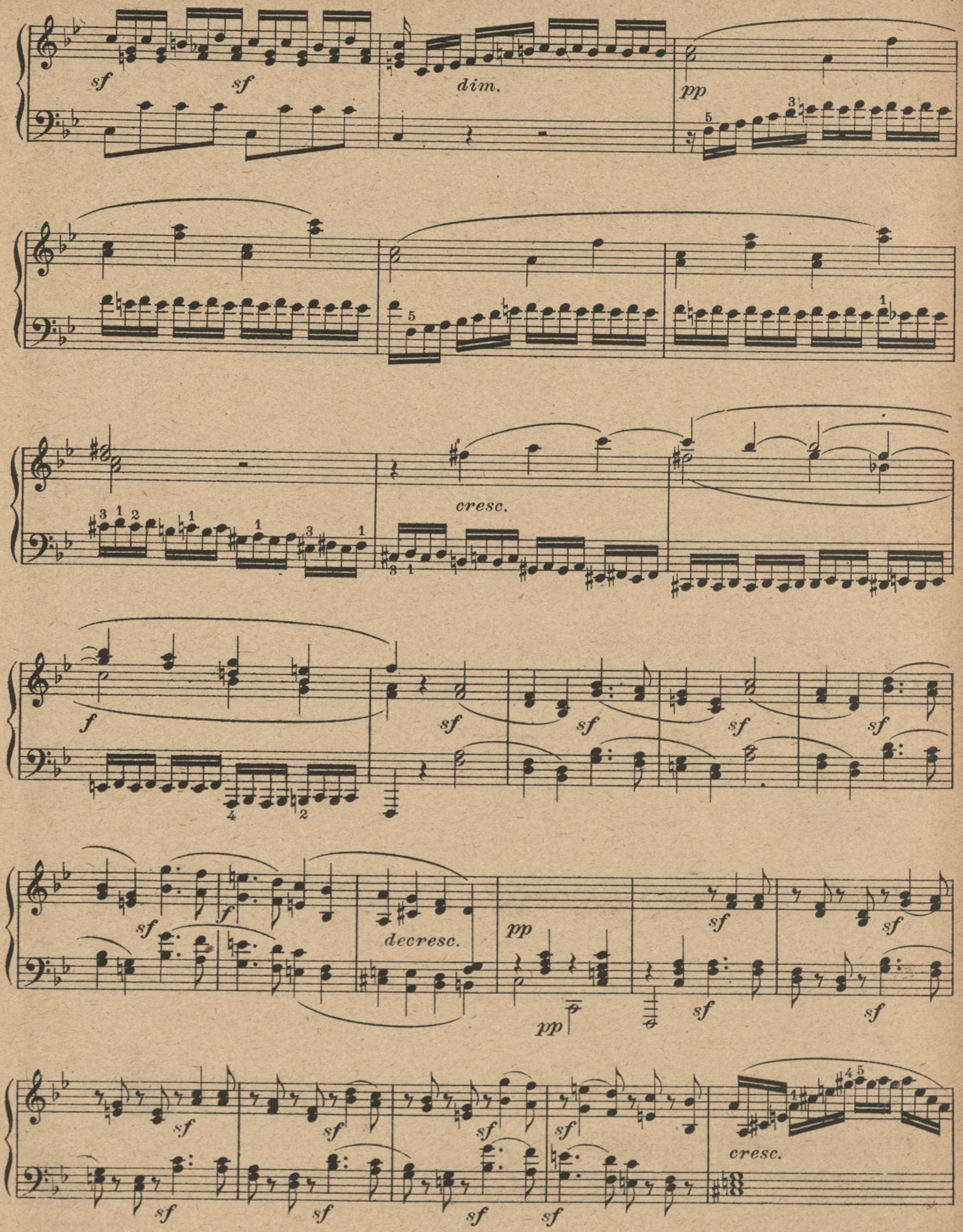
SONATE

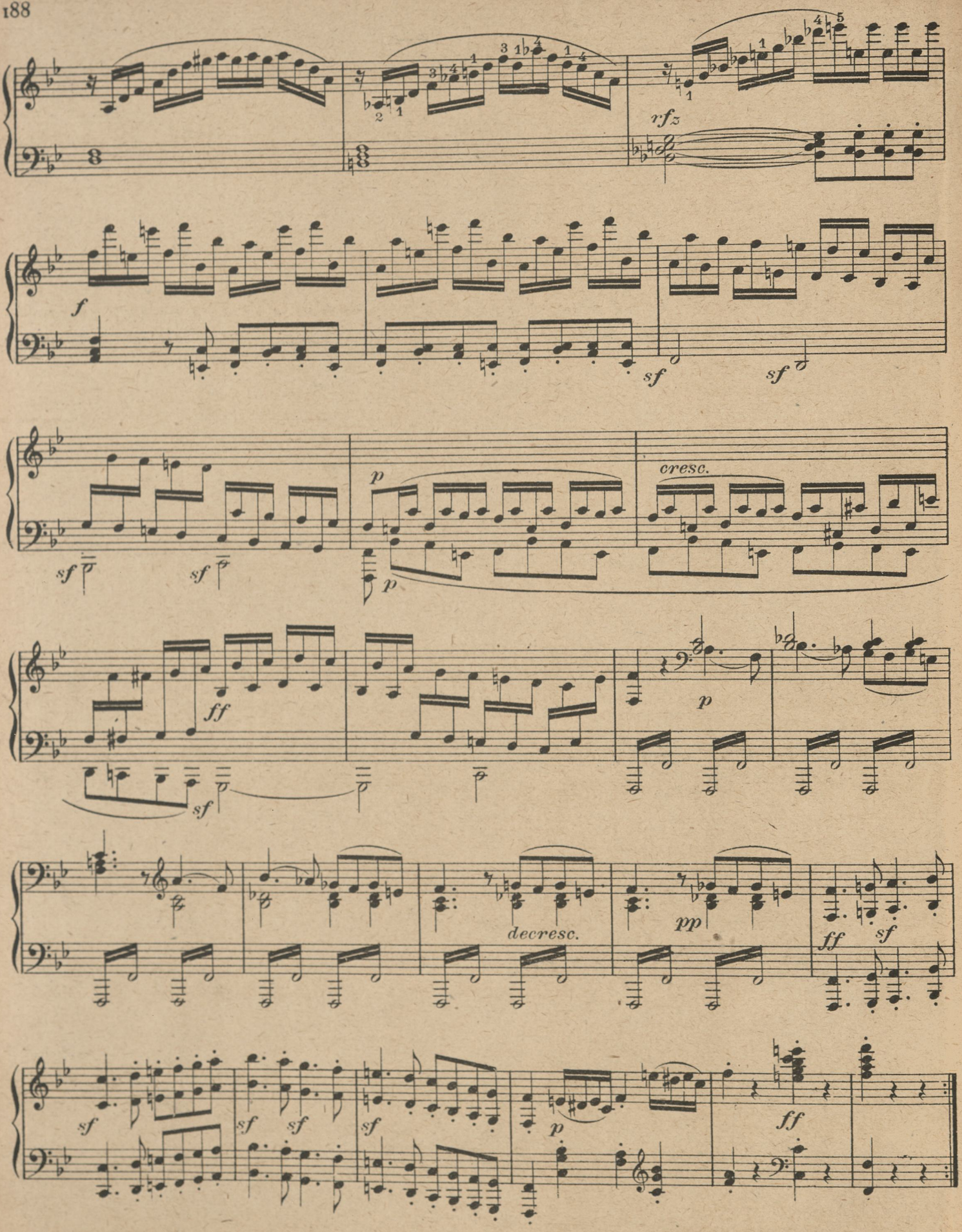
au Comte de Browne

Op. 22.

№ 11 **Allegro con brio**




sf
sf
dim.
pp
cresc.
f
sf
sf
sf
sf
decresc.
pp
pp
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.


rfz
f
sf
sf
sf
sf
p
p
cresc.
ff
sf
p
decresc.
pp
ff
sf
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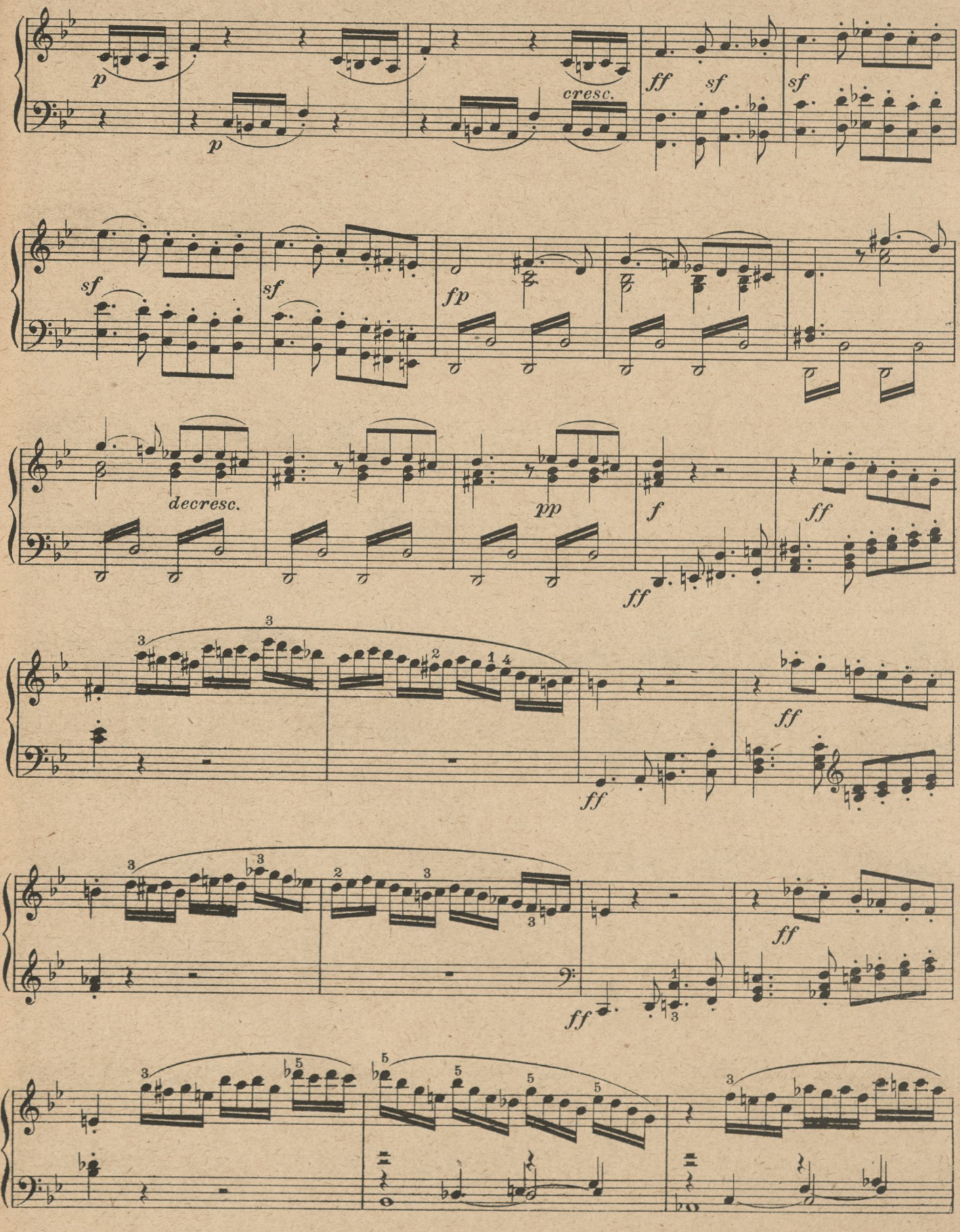
sf
sf
sf
p
ff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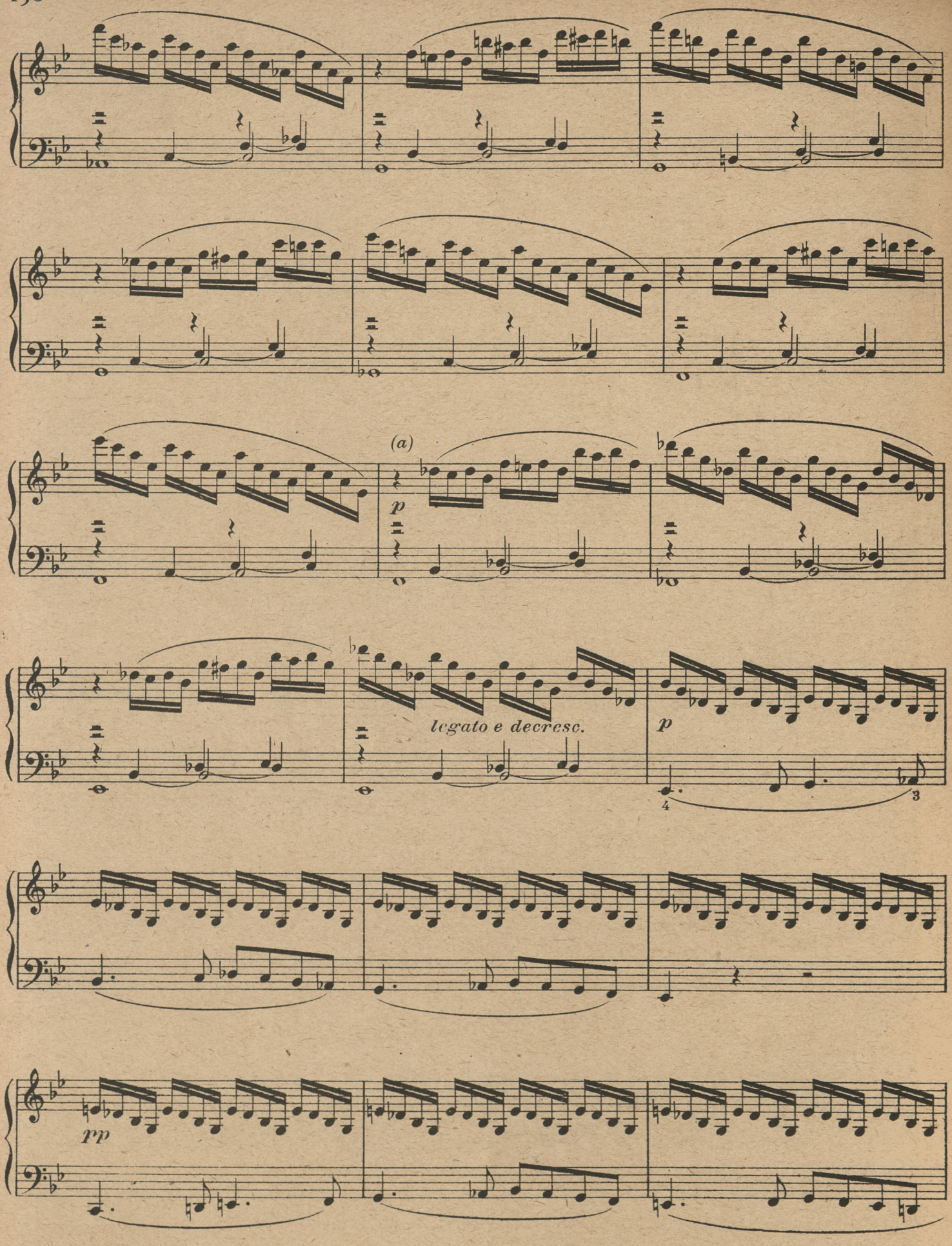
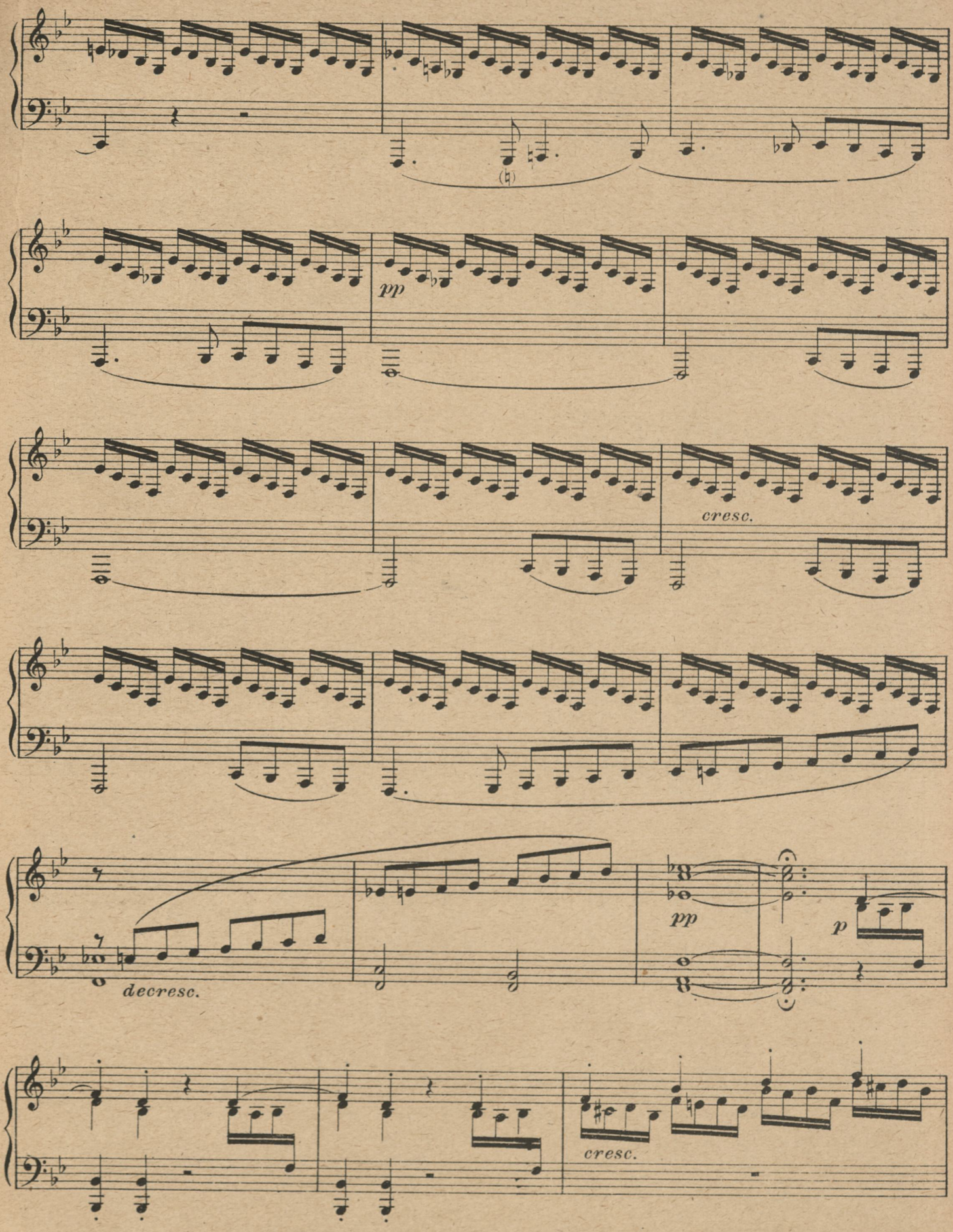
ff
sf
sf
sf
sf
fp
decresc.
pp
f
ff
ff
ff
ff
ff
ff



(a) Voir notes critiques, Sonate XI.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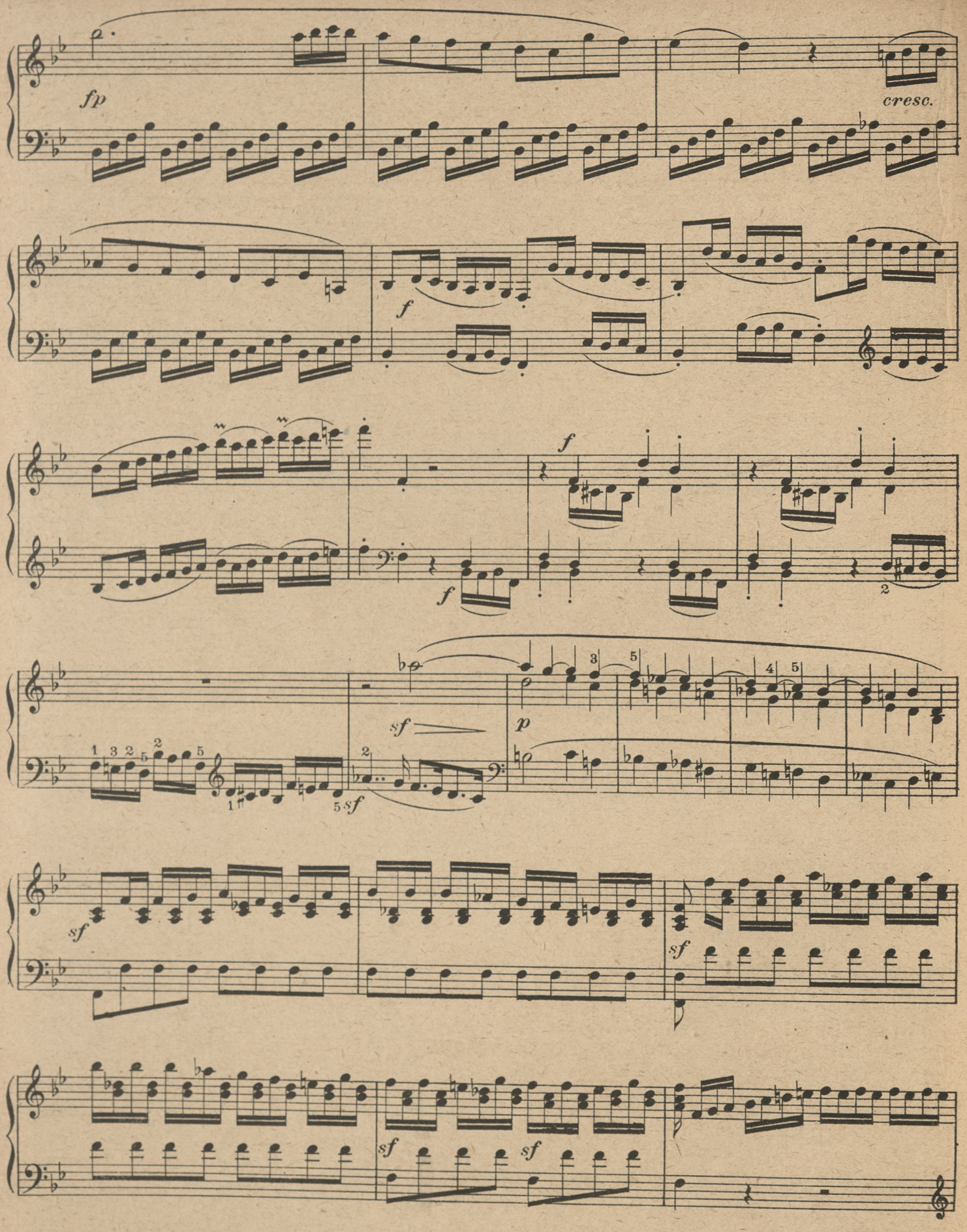
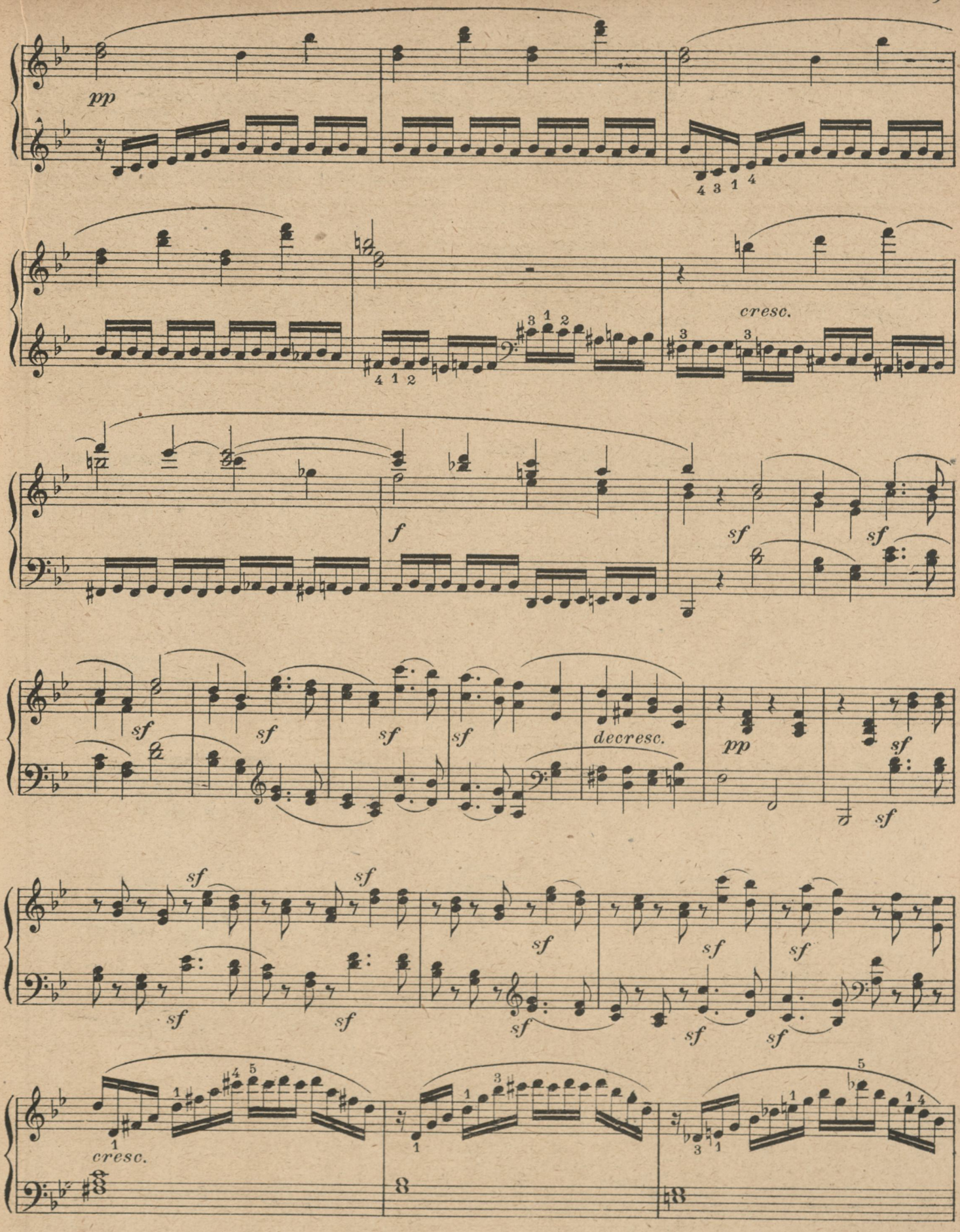
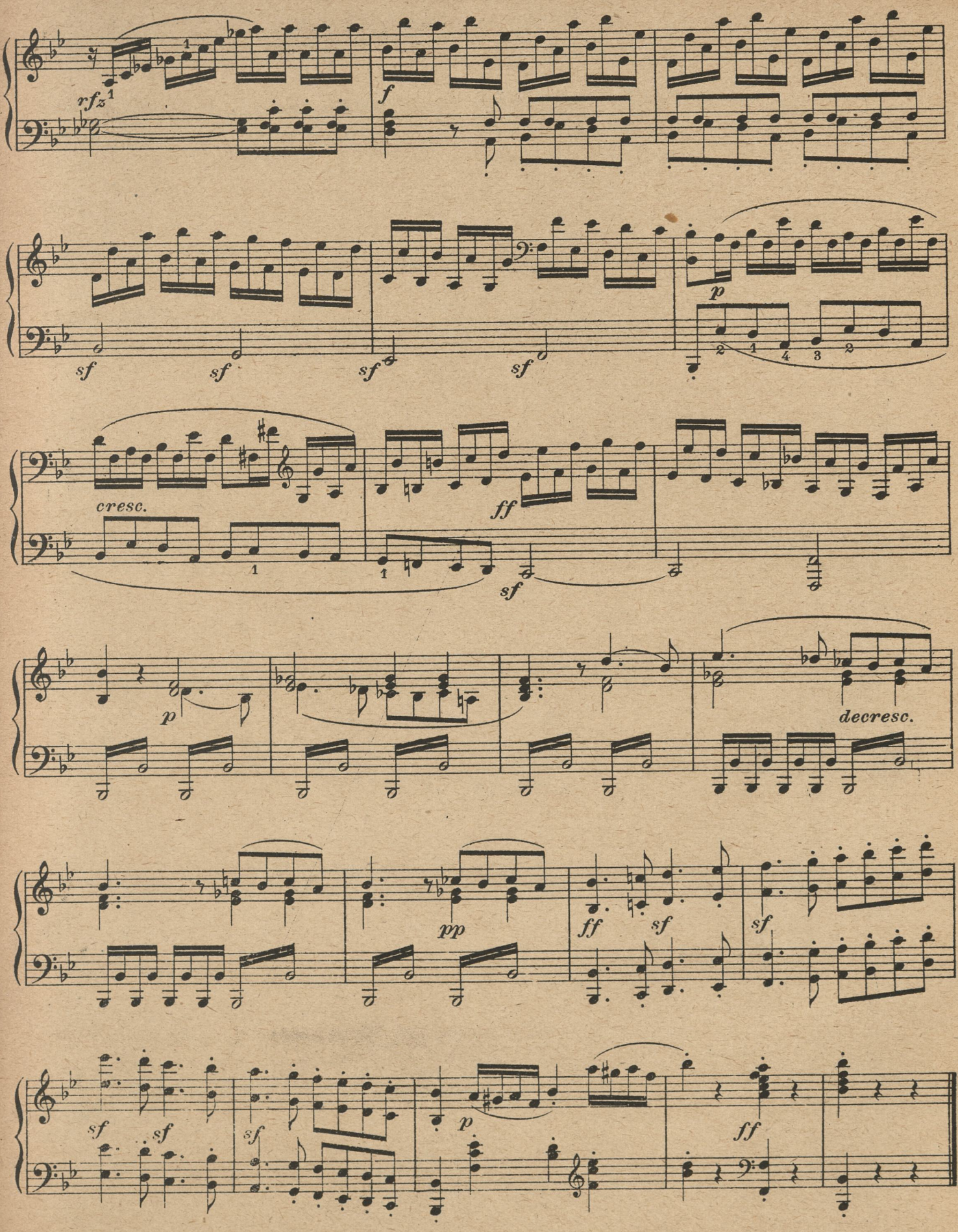
cresc.
decresc.
pp
p
cresc.

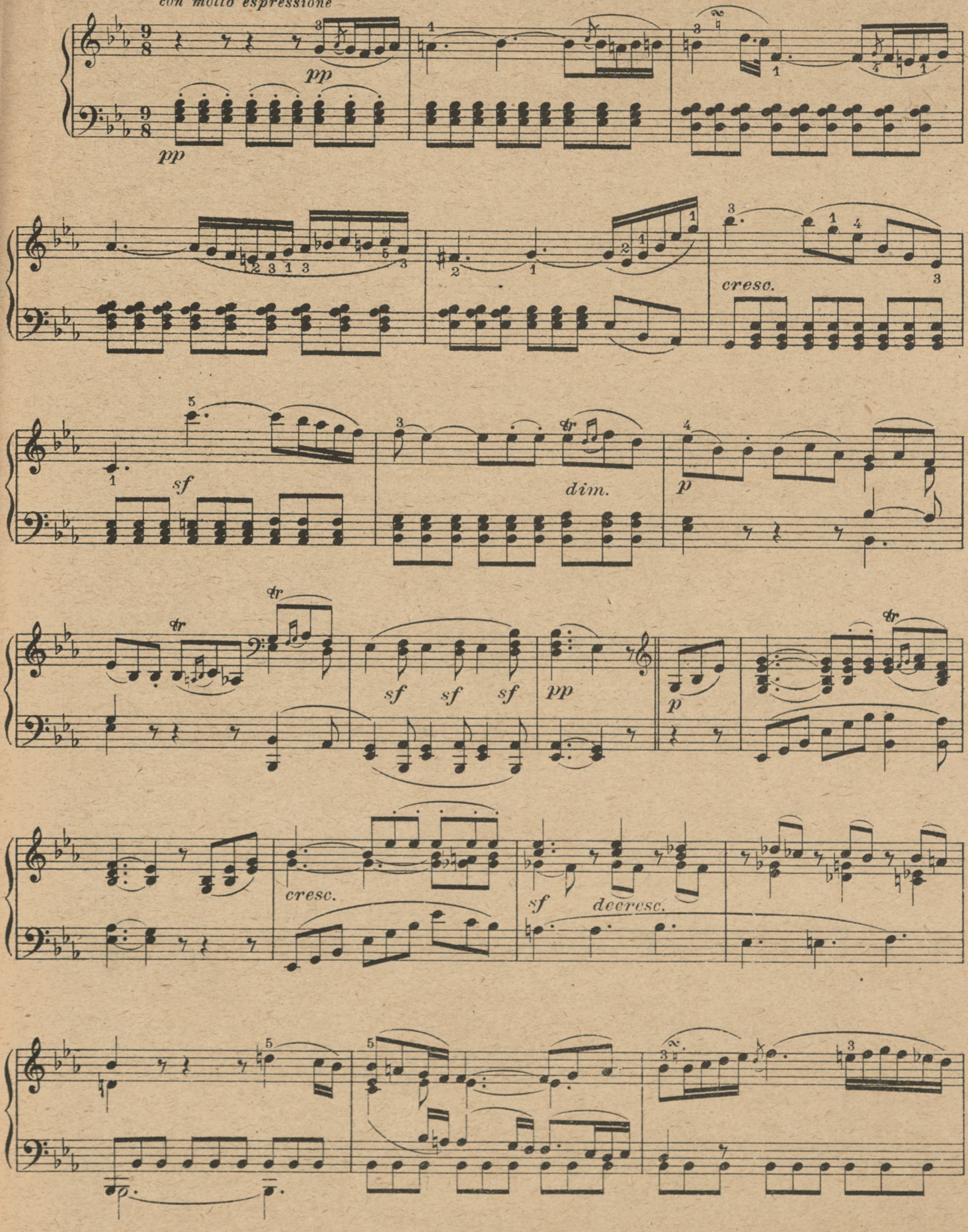

fp
cresc.
f
f
f
sf
p
sf
sf
sf
sf
sf

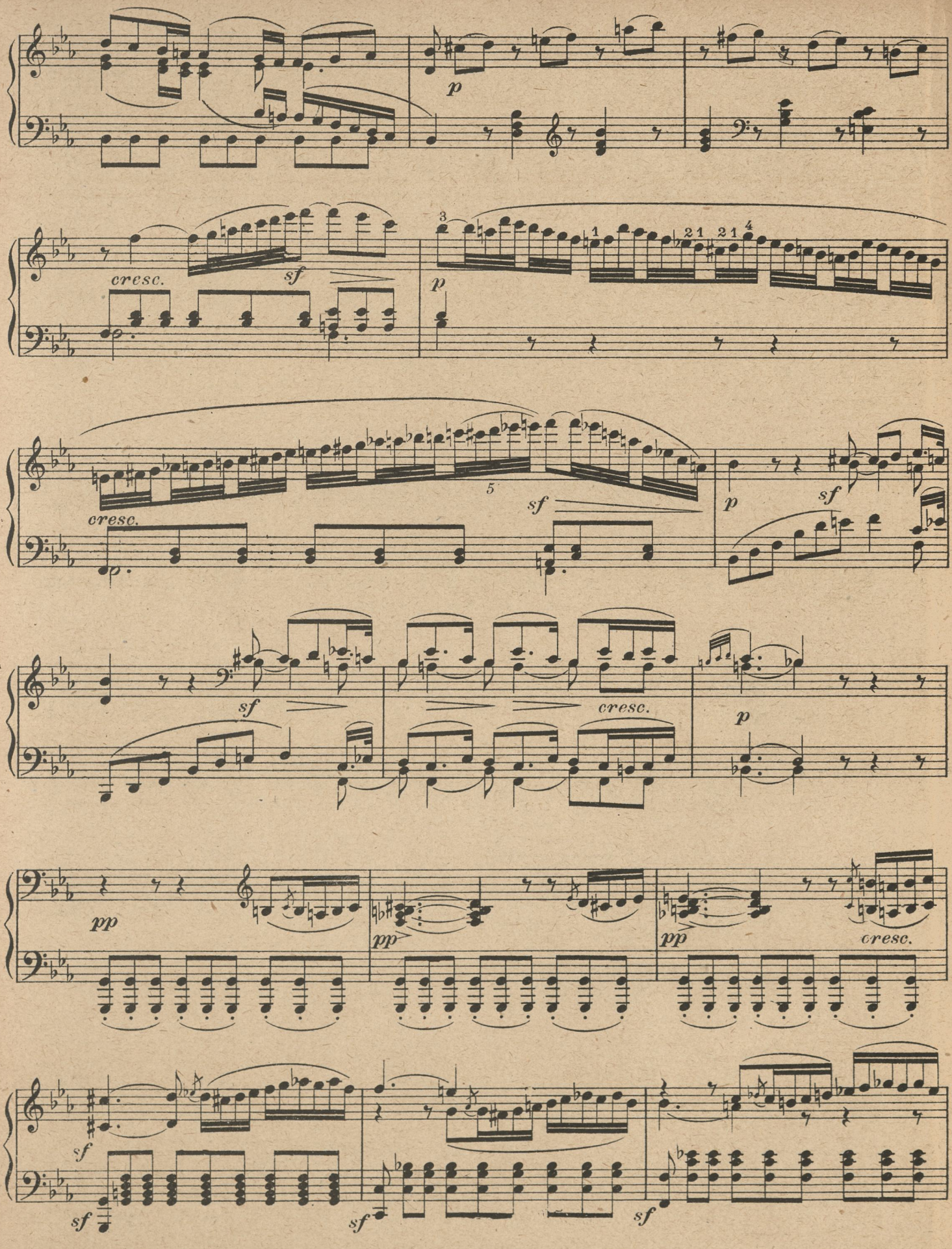

pp
cresc.
f
sf
decresc.
pp
cresc.


rfz
f
sf
sf
sf
sf
p
cresc.
ff
sf
p
decresc.
pp
ff
sf
sf
sf
sf
p
ff

Adagio

con molto espressione




p
cresc.
sf
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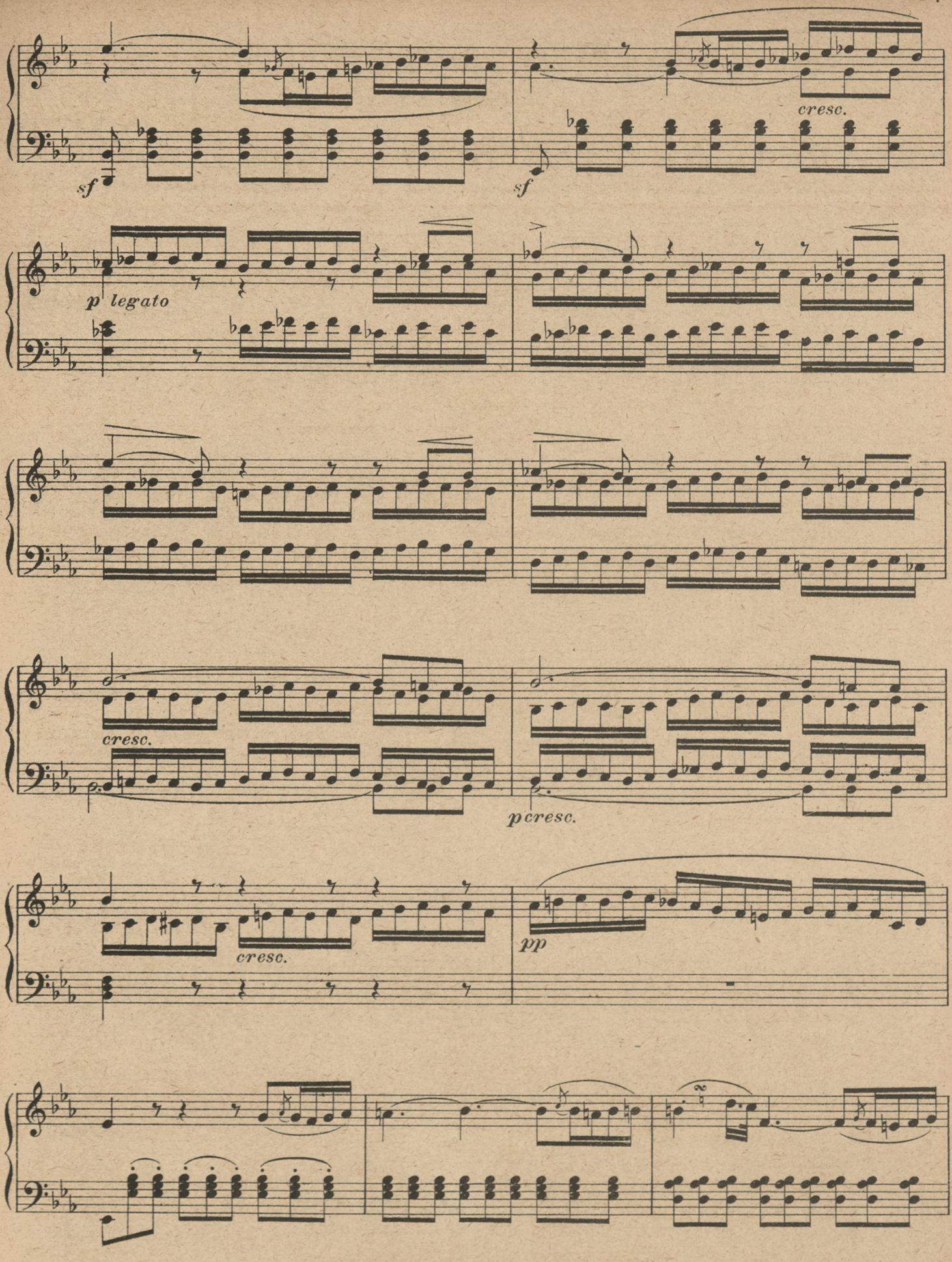
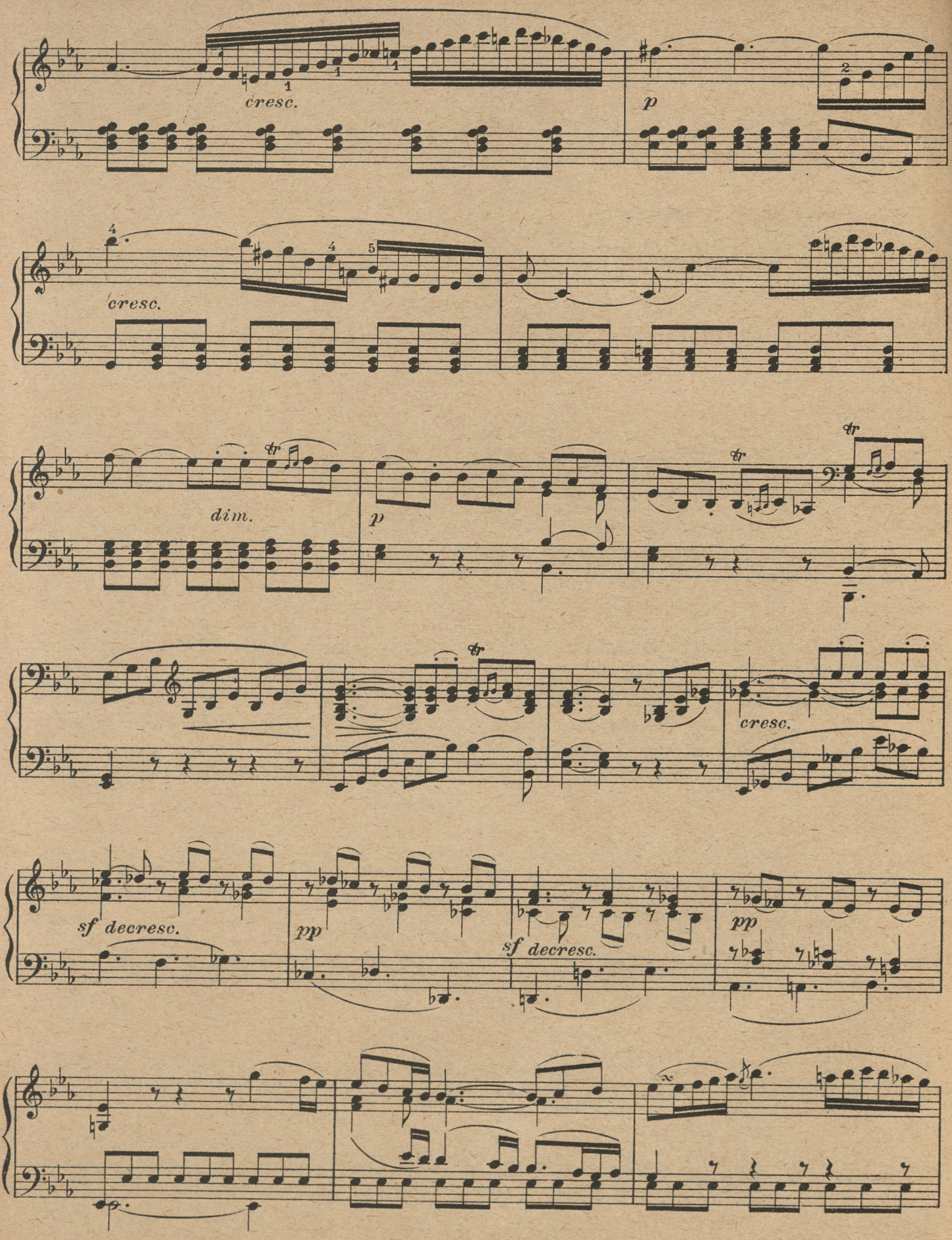
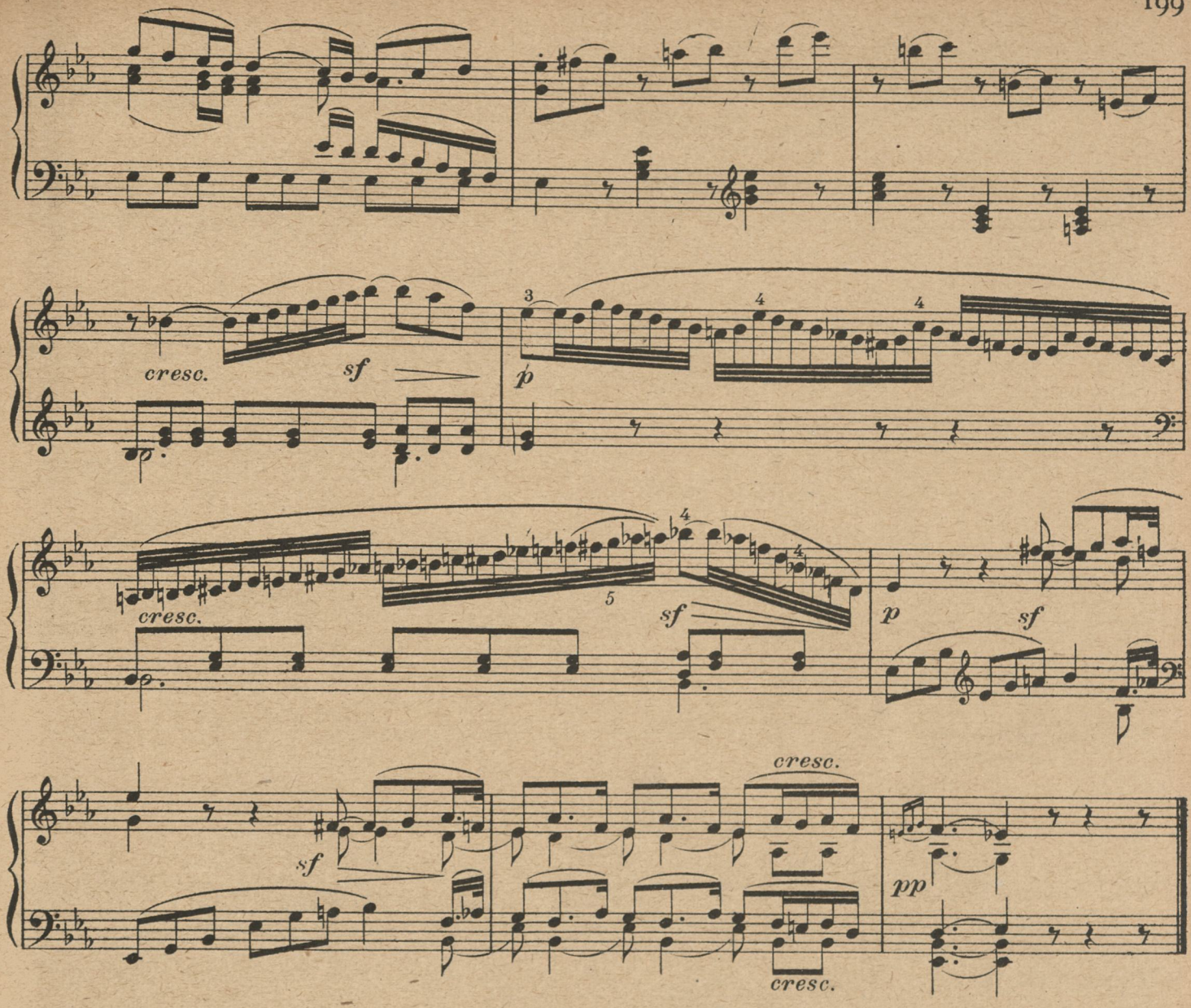
cresc.
sf
p
sf
sf
cresc.
p
pp
pp
pp
cresc.
sf
sf
sf

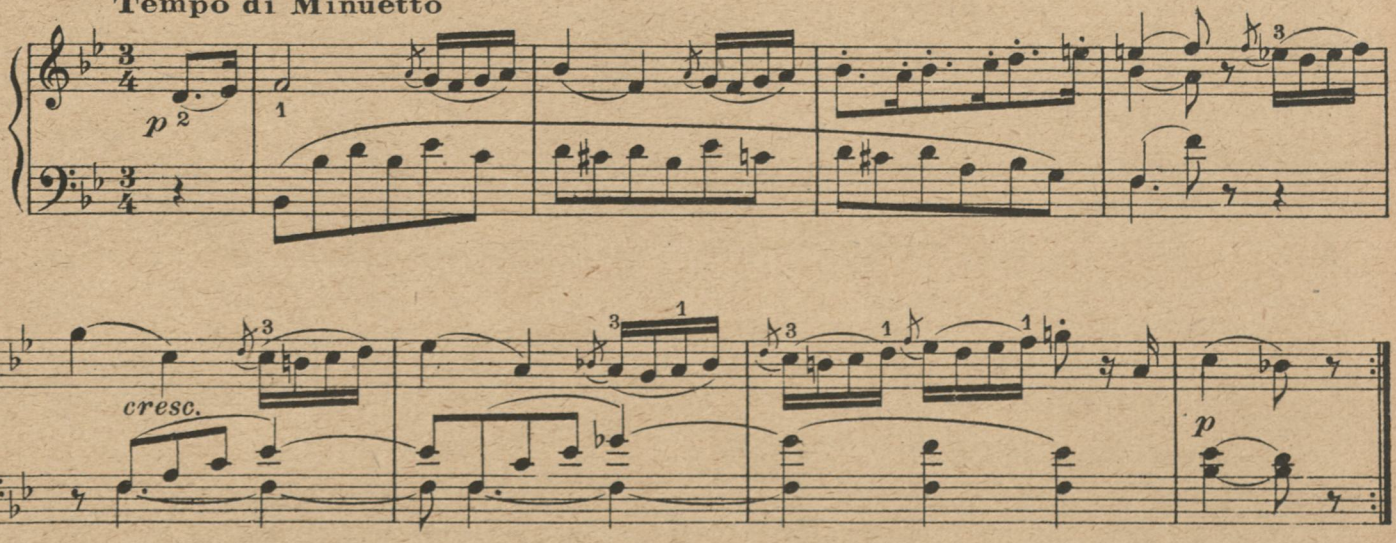

sf
cresc.
sf
p legato
cresc.
pcresc.
cresc.
pp

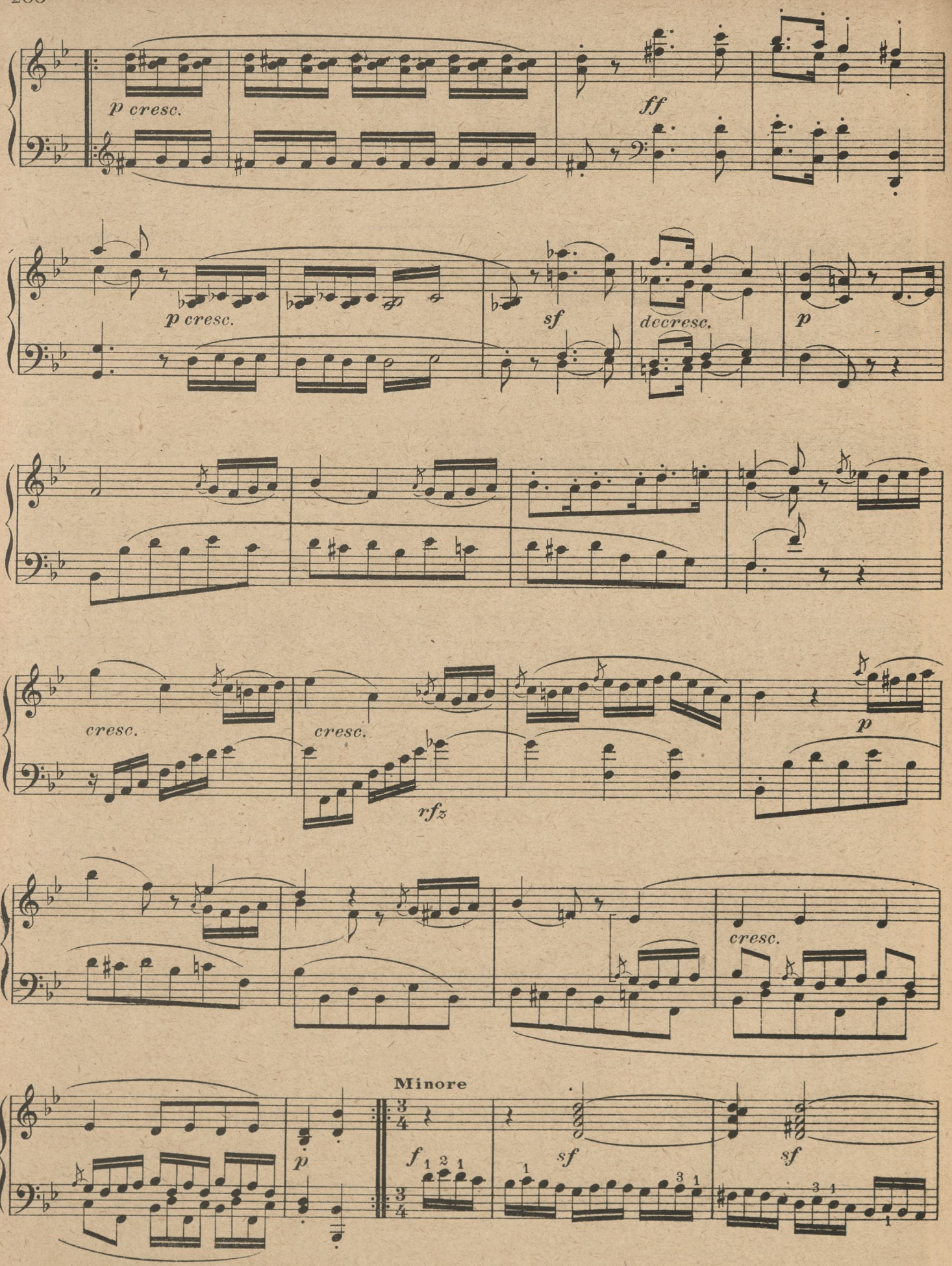

cresc.
p
cresc.
dim.
p
cresc.
sf decresc.
pp
sf decresc.
pp

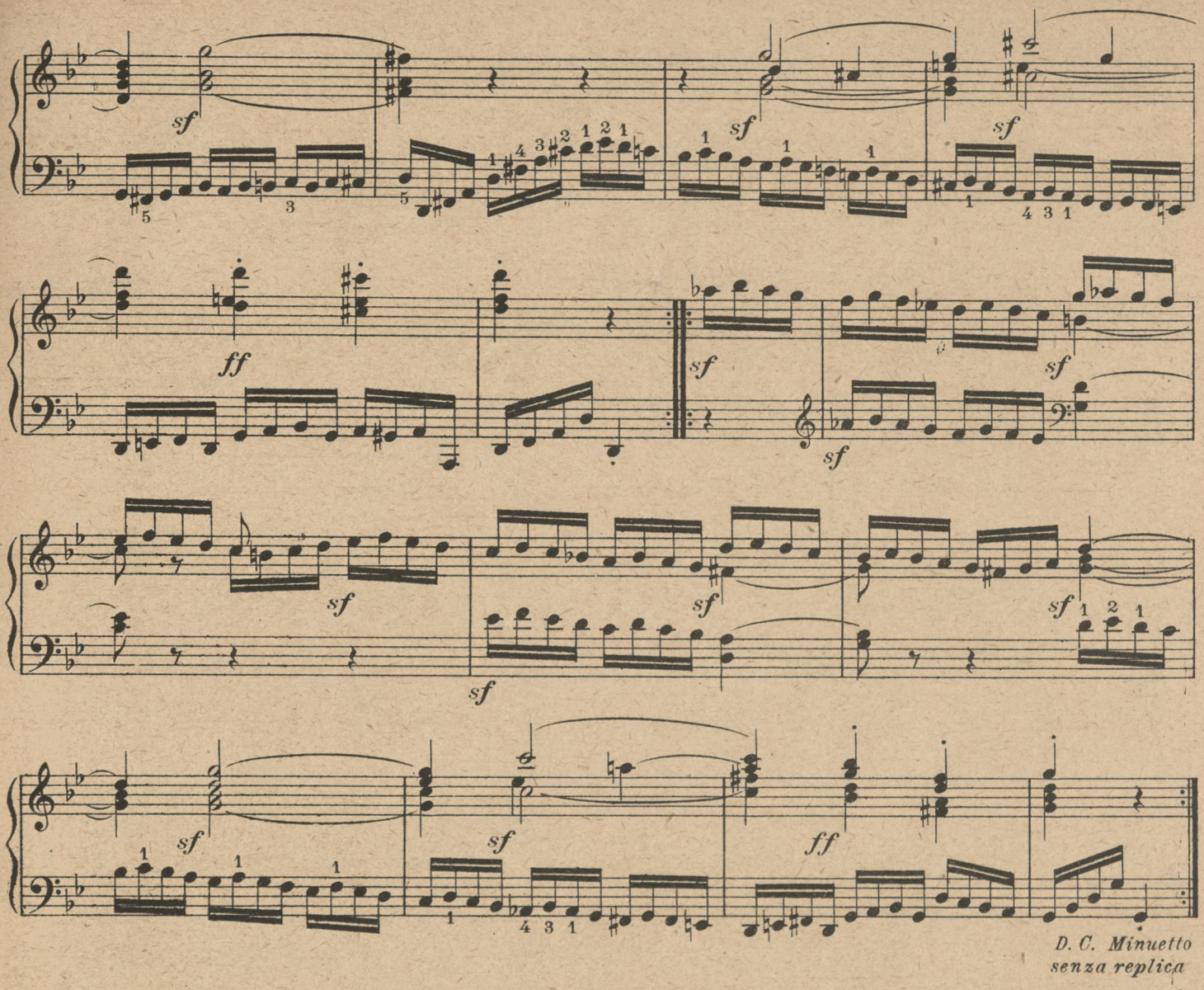


MINUETTO

Tempo di Minuetto

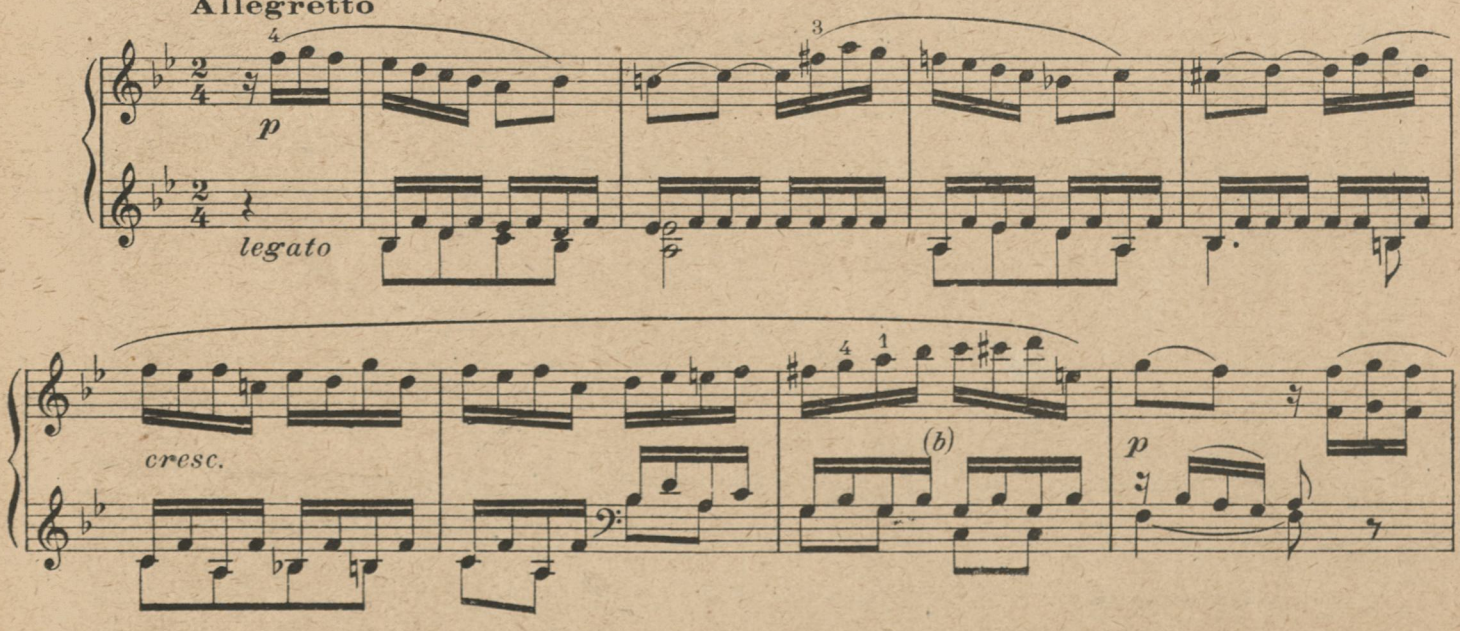



p cresc.
ff
p cresc.
sf
decresc.
p
cresc.
cresc.
rfz
p
cresc.
Minore
p
f
sf
sf

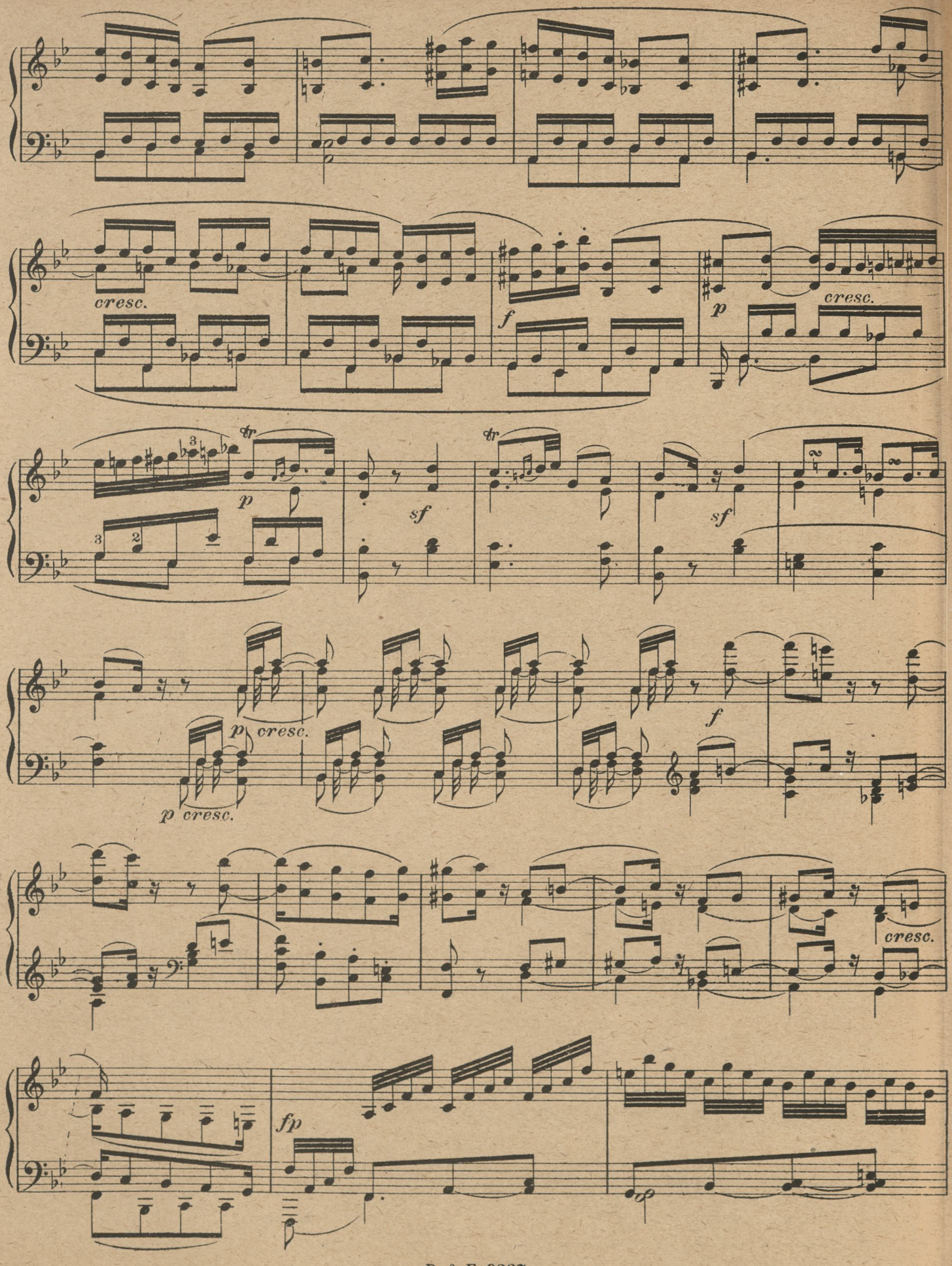


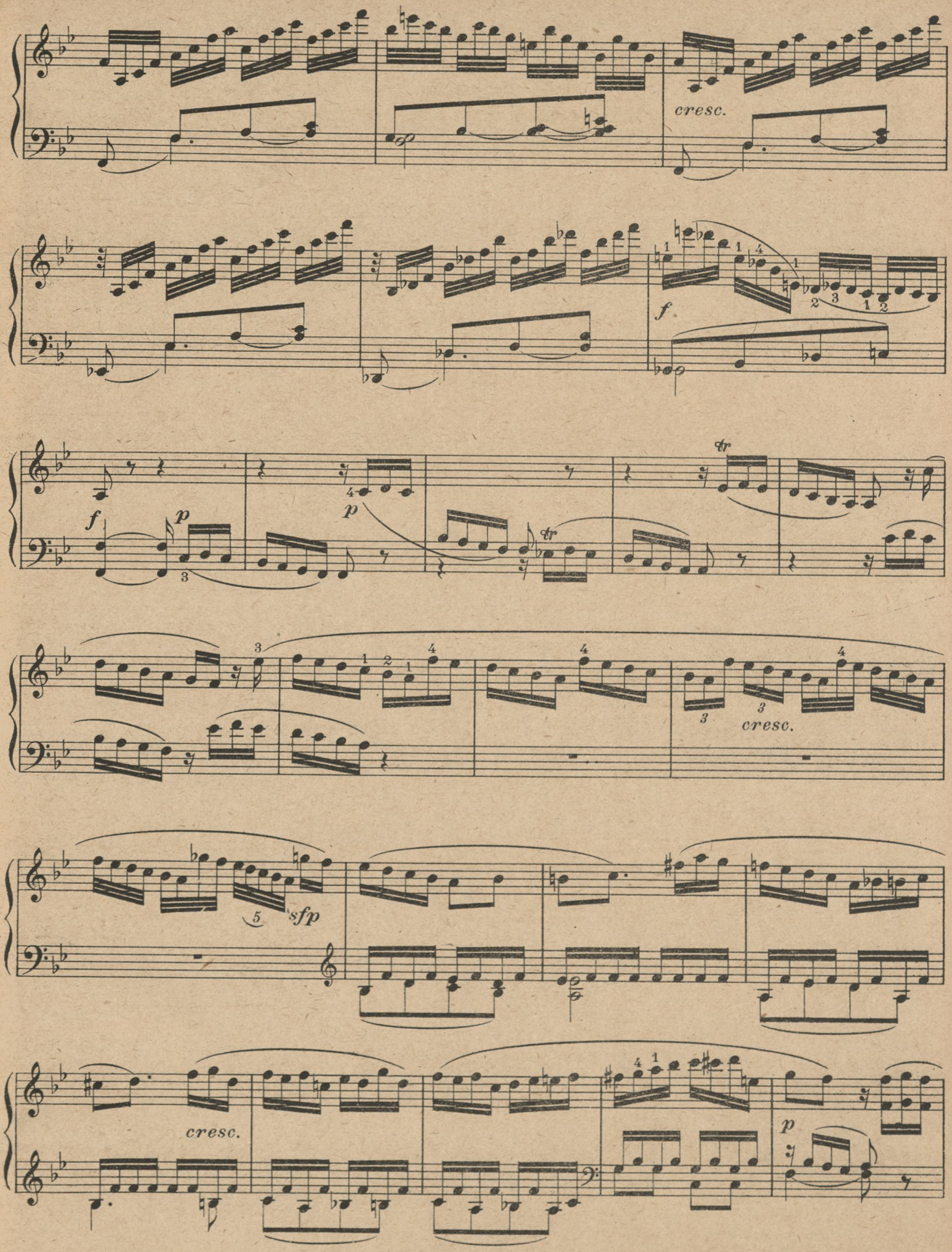
RONDO

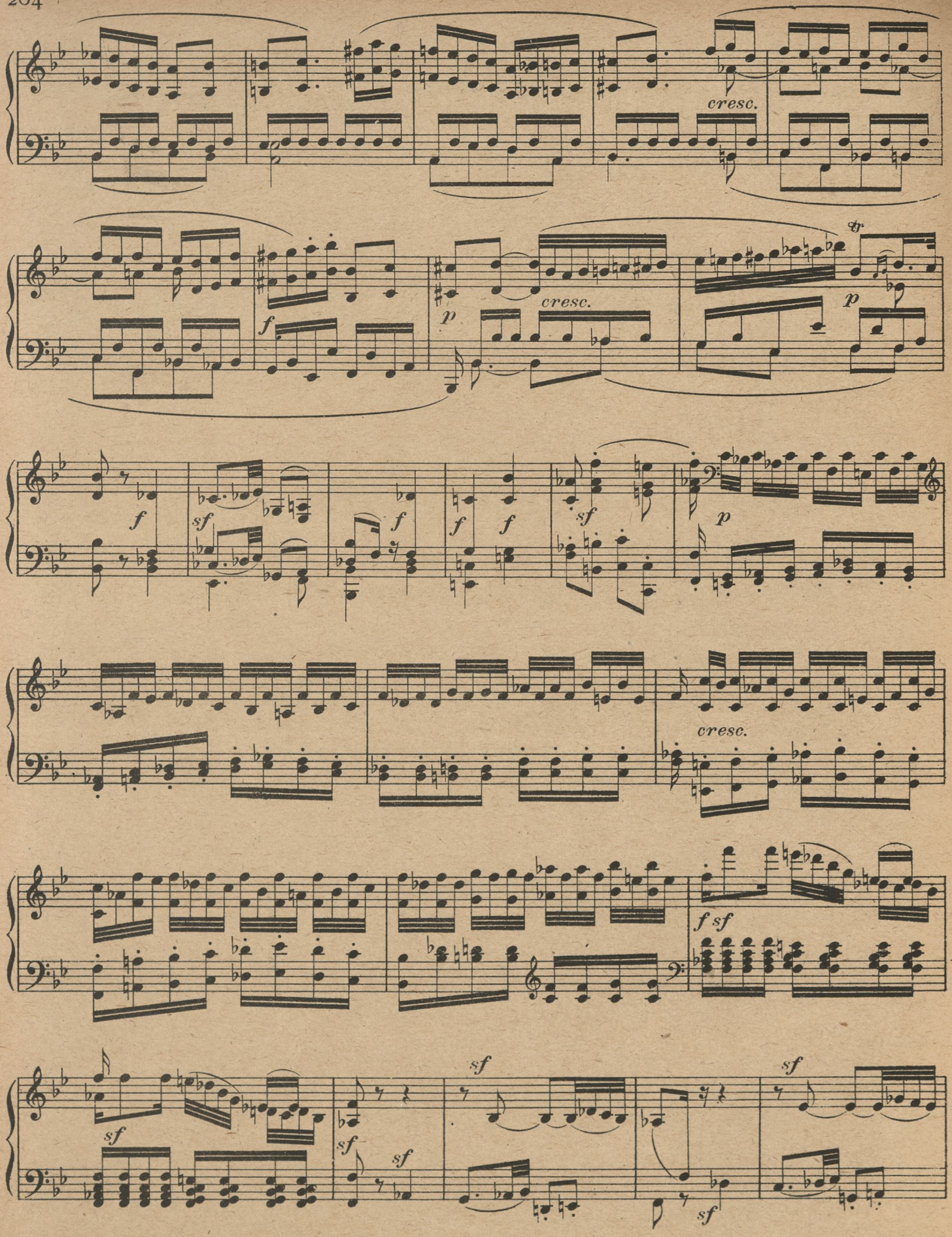
Allegretto

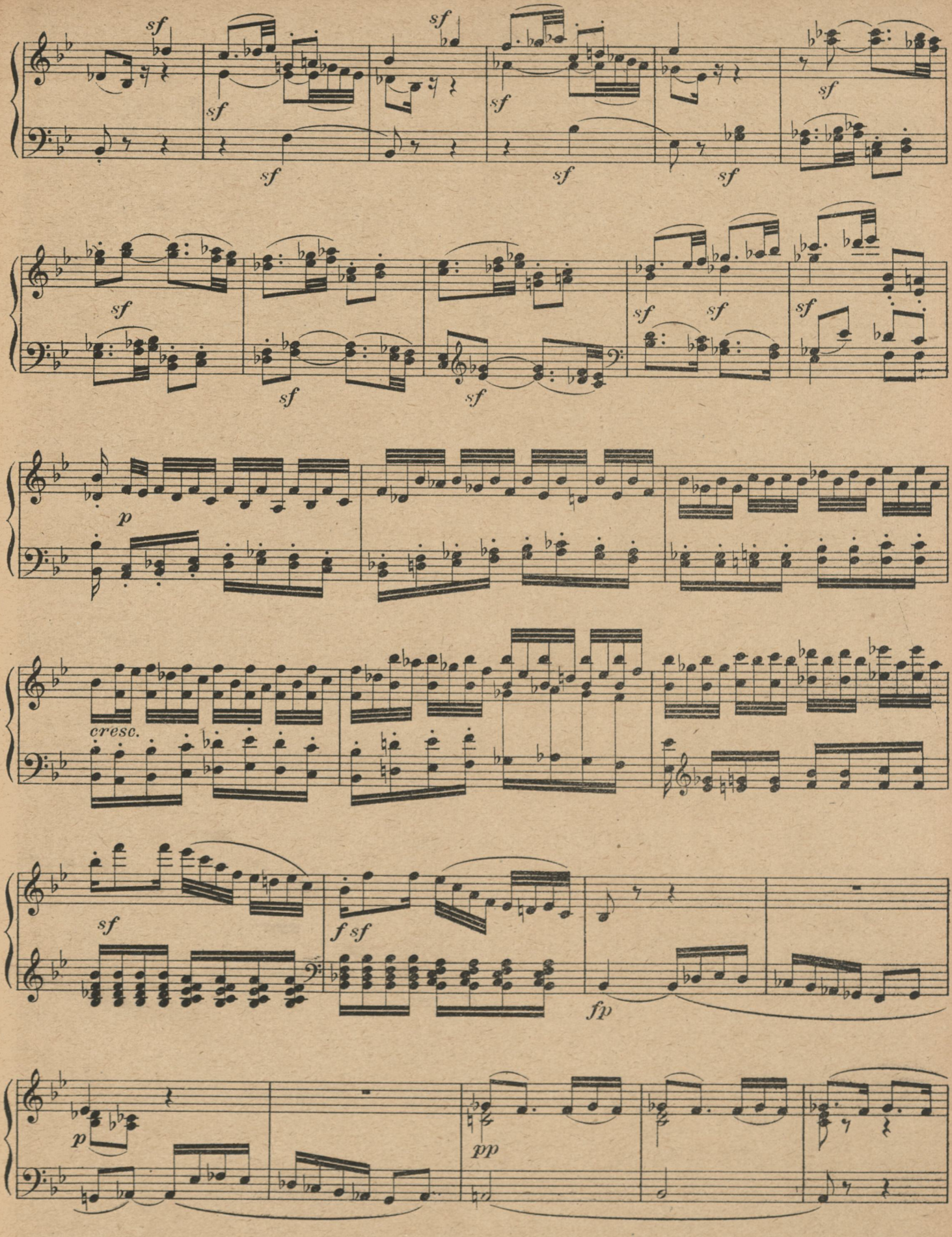


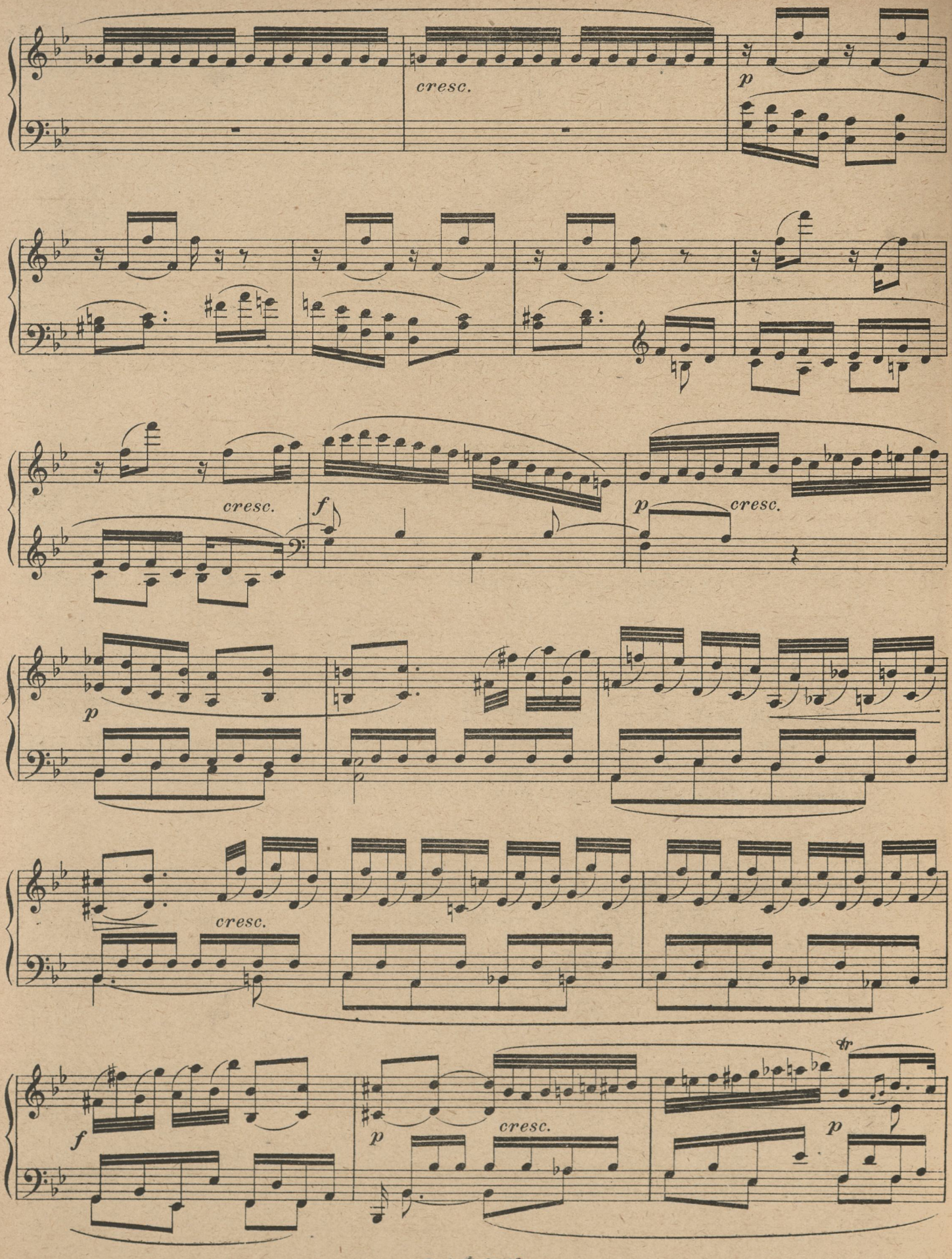
(b) Voir notes critiques, Sonate XI.

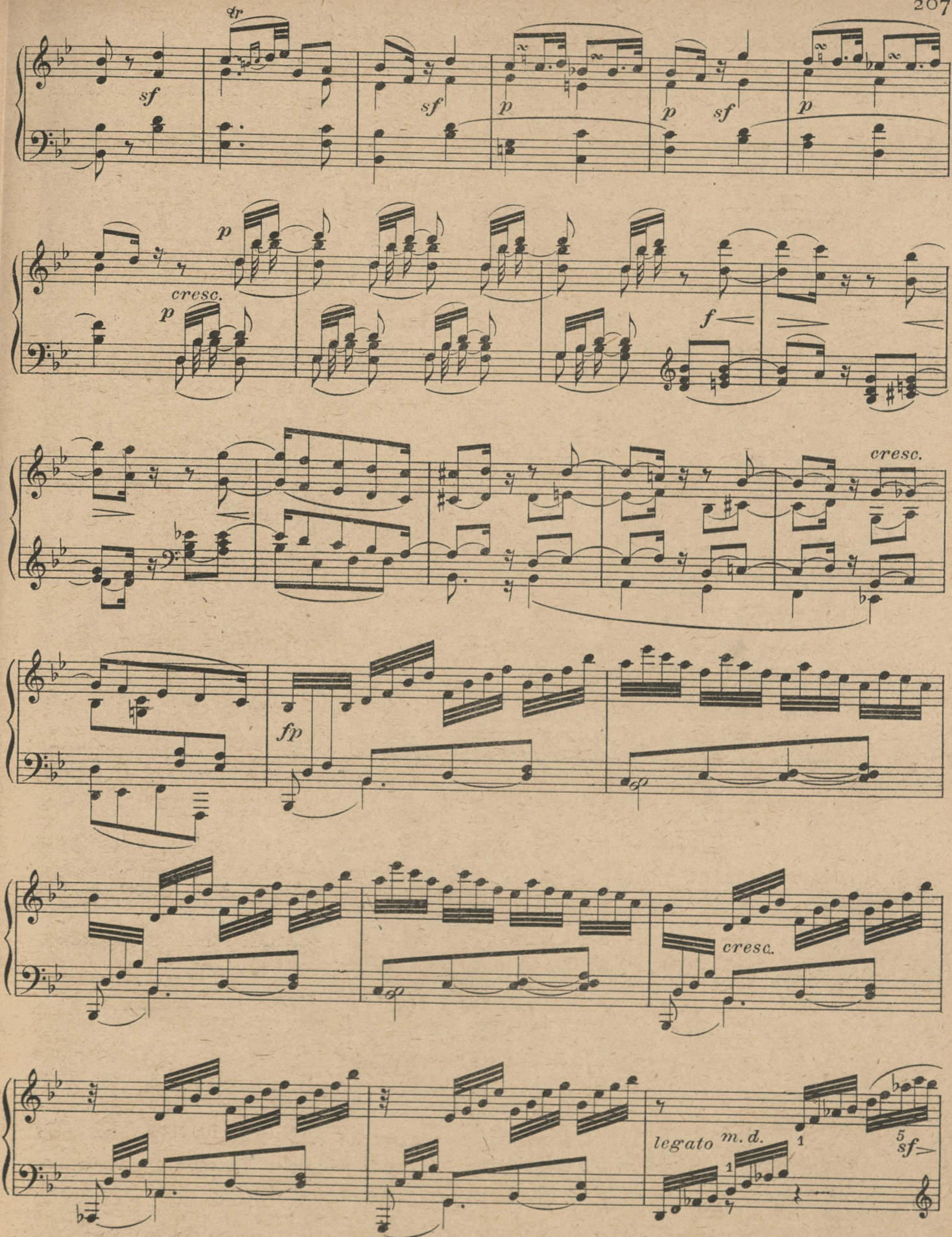

cresc.
f
p
cresc.
tr
p
sf
tr
sf
sf
p cresc.
p cresc.
f
cresc.
fp
p

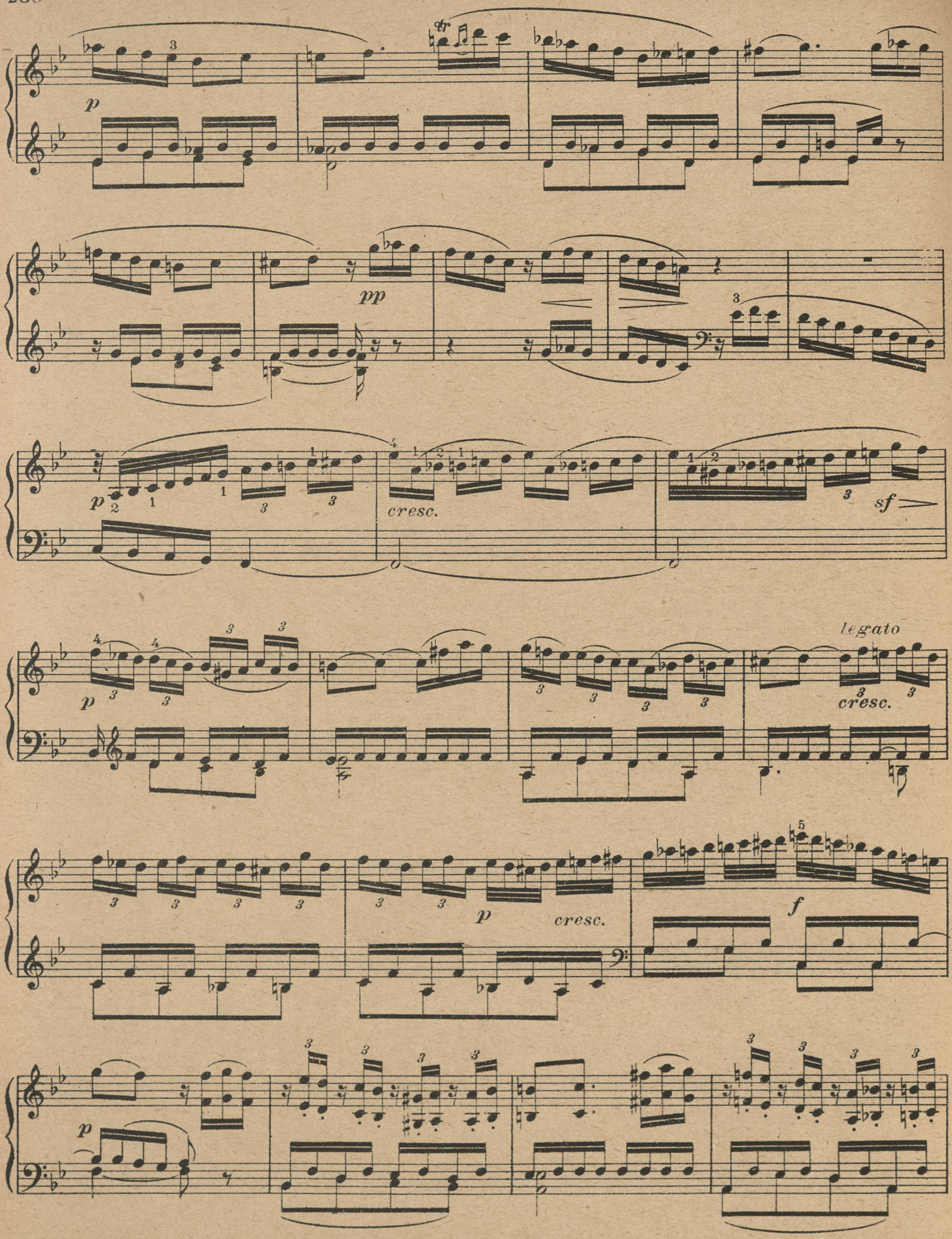

cresc.
f
f
p
p
tr
tr
cresc.
5
sfp
cresc.
p

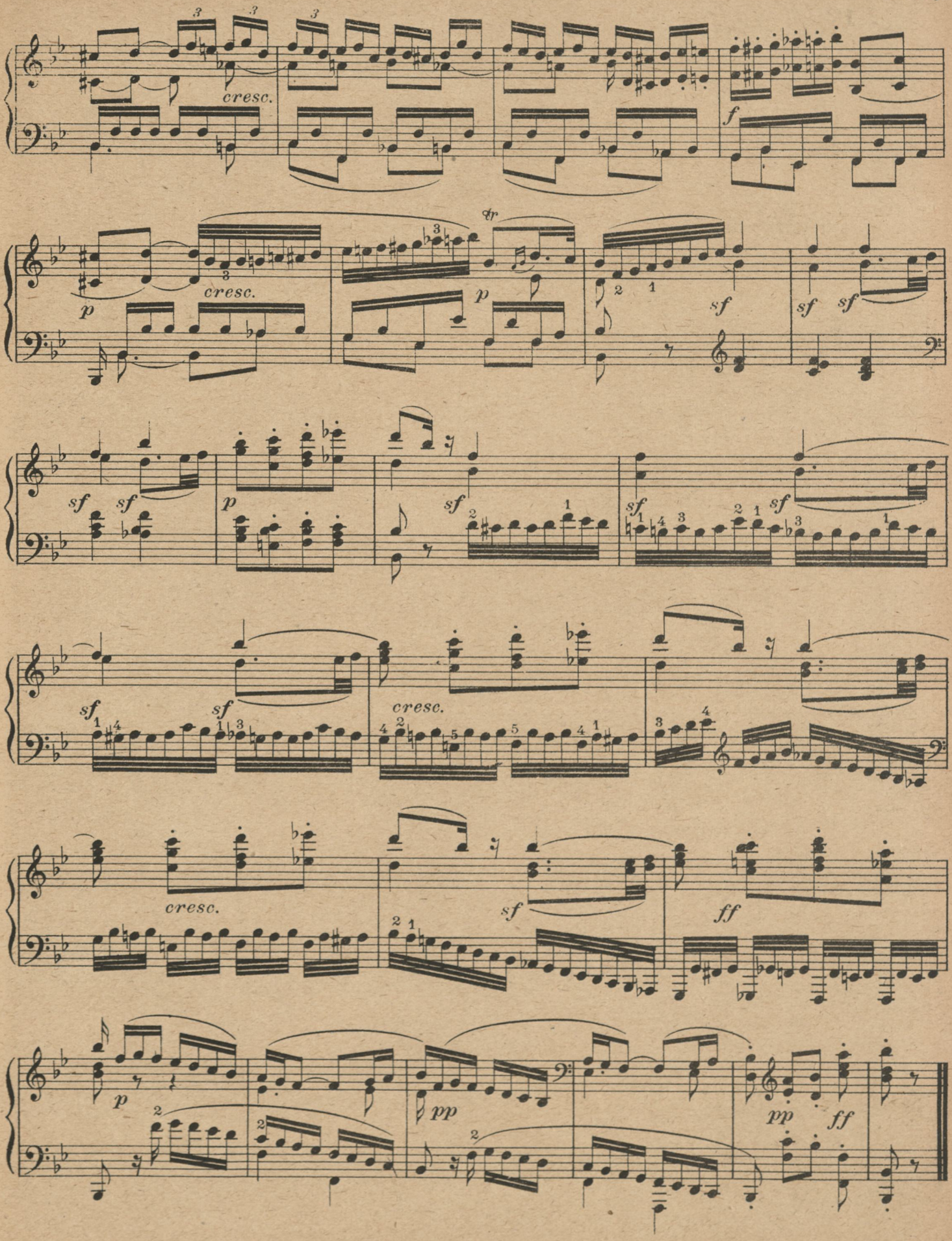

cresc.
f
p
cresc.
tr
p
f
sf
f
f
f
sf
p
cresc.
f sf
sf
sf
sf
sf
sf


sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
sf
f sf
fp
p
pp


cresc.
p
cresc.
f
p
cresc.
p
cresc.
cresc.
f
p
cresc.
tr
p


sf
sf
p
p
sf
p
p
cresc.
p
f
cresc.
fp
cresc.
legato
m. d.
sf


p
tr
pp
p
cresc.
sf
legato
cresc.
p
cresc.
f
p


cresc.
f
p
cresc.
p
sf
sf
sf
sf
sf
p
sf
sf
sf
sf
sf
cresc.
cresc.
sf
ff
p
pp
pp
ff

SONATE

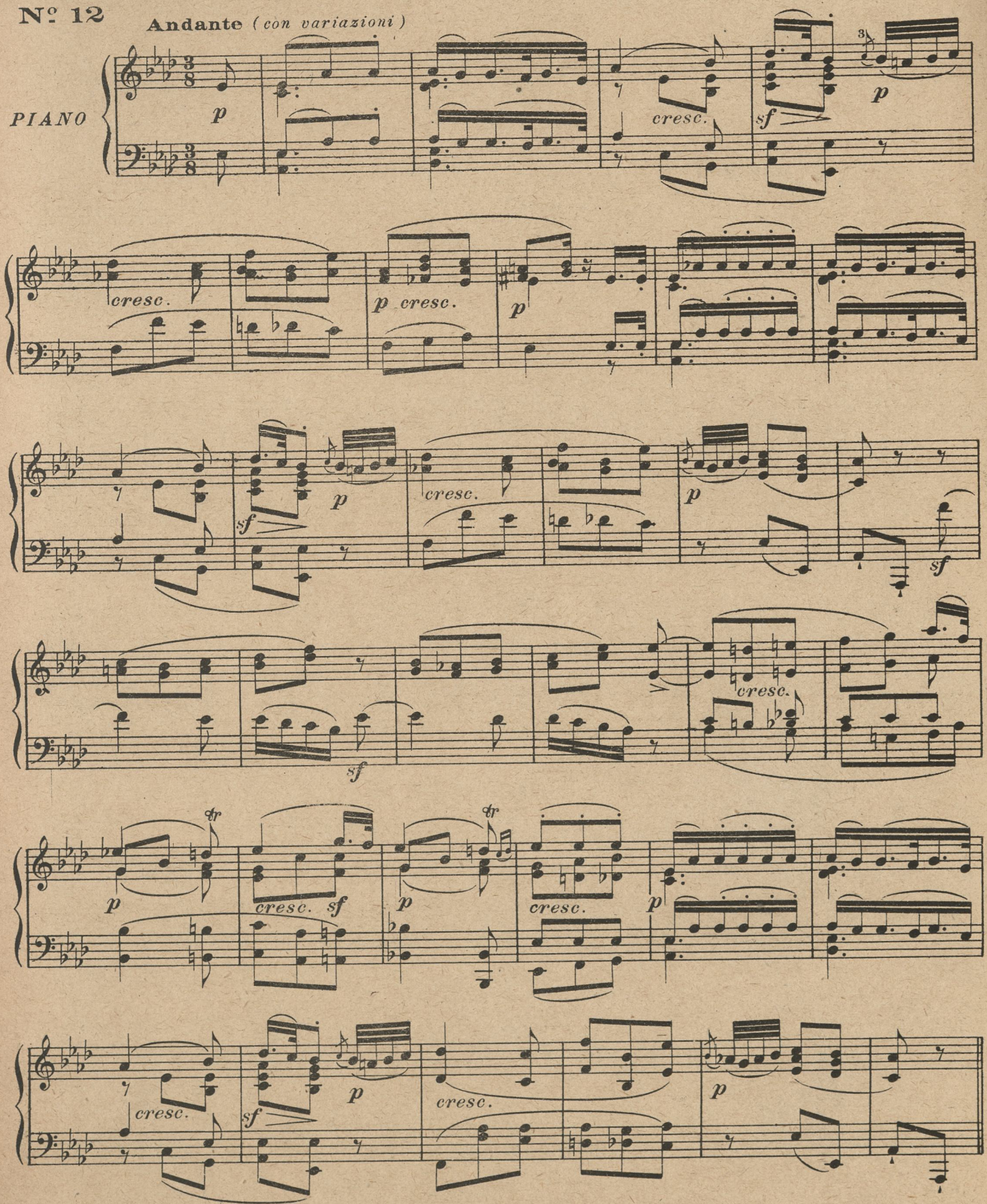
au Prince Carl de Lichnowsky

Op. 26.

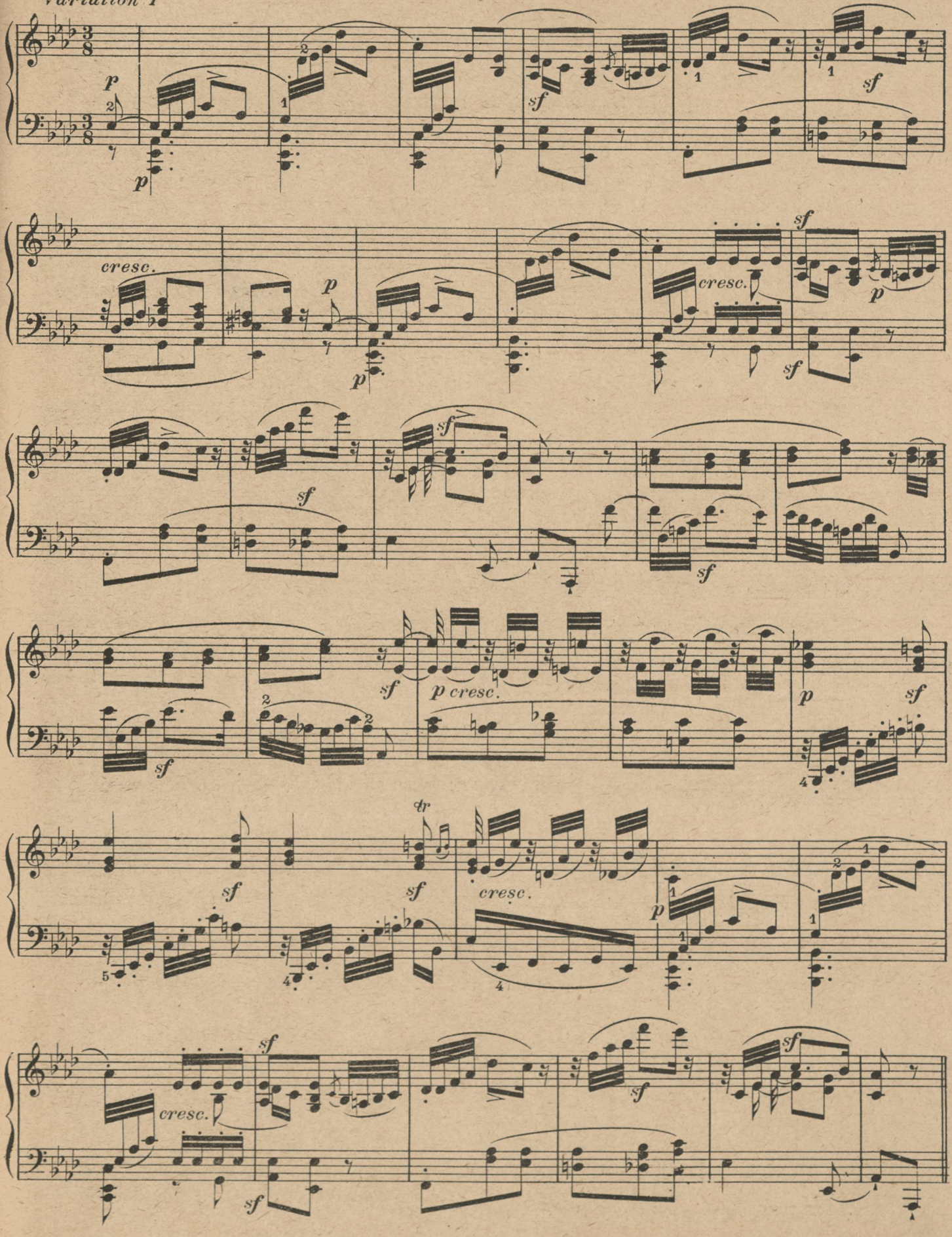
Nº 12

Andante *(con variazioni)*

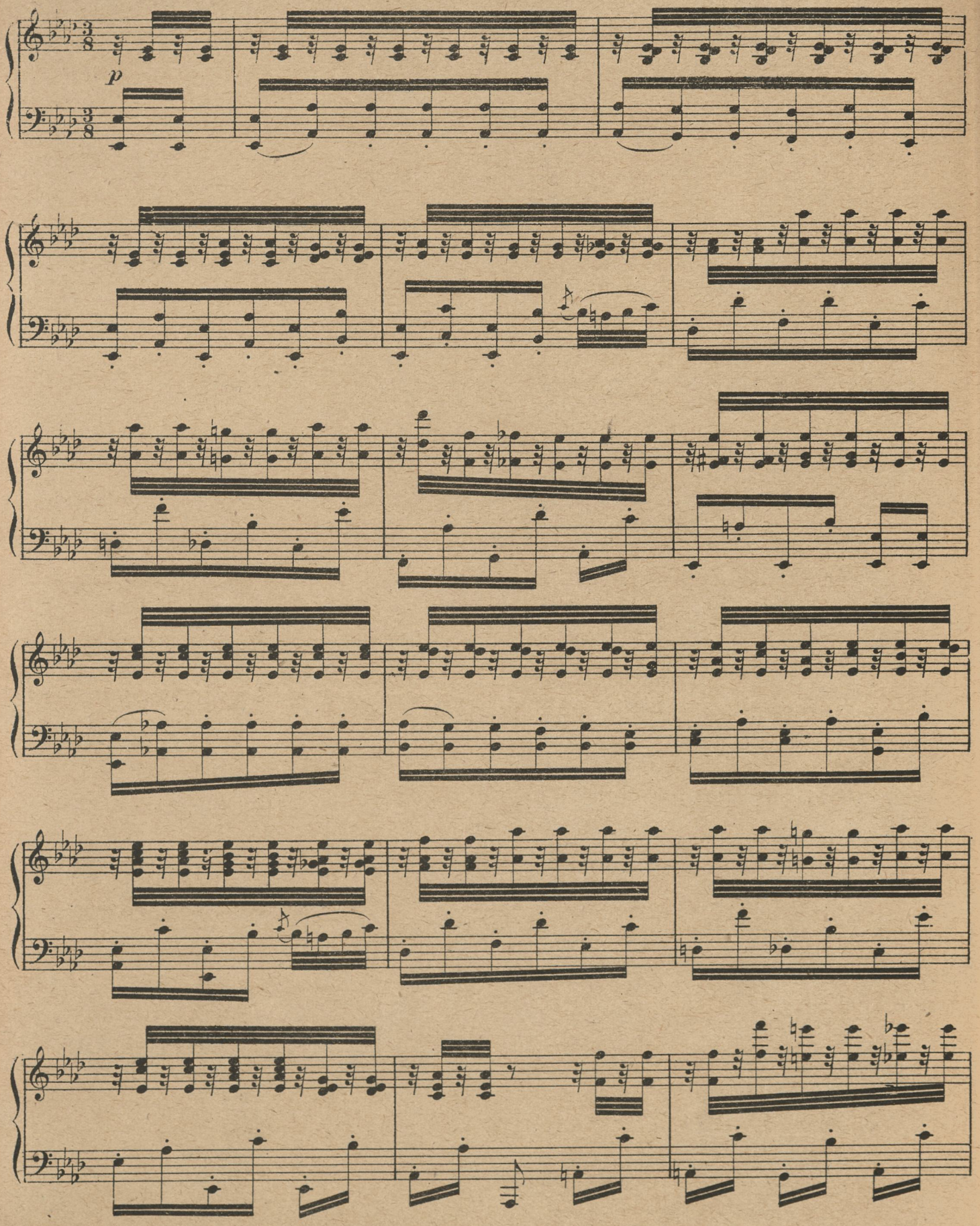
PIANO

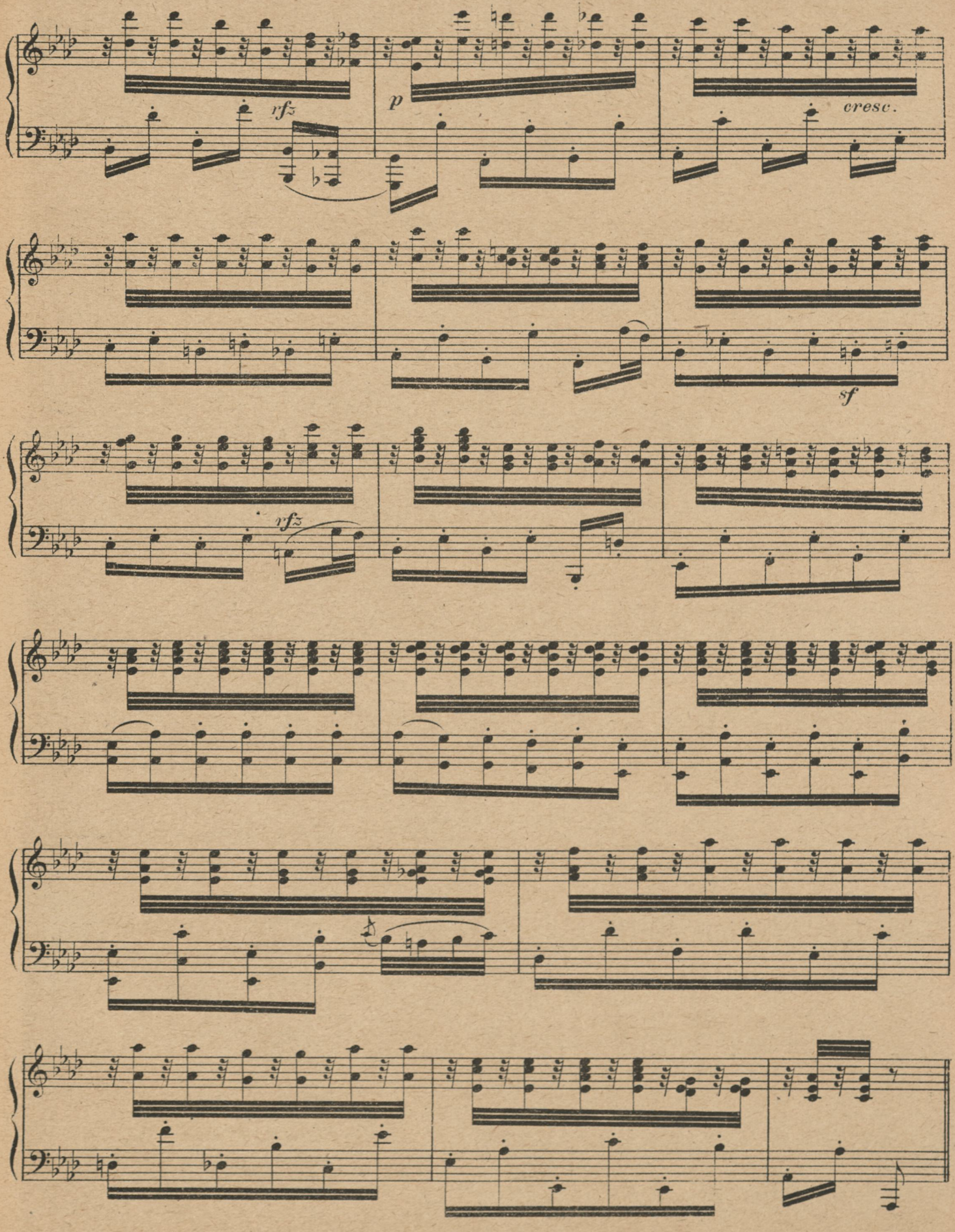


Variation I

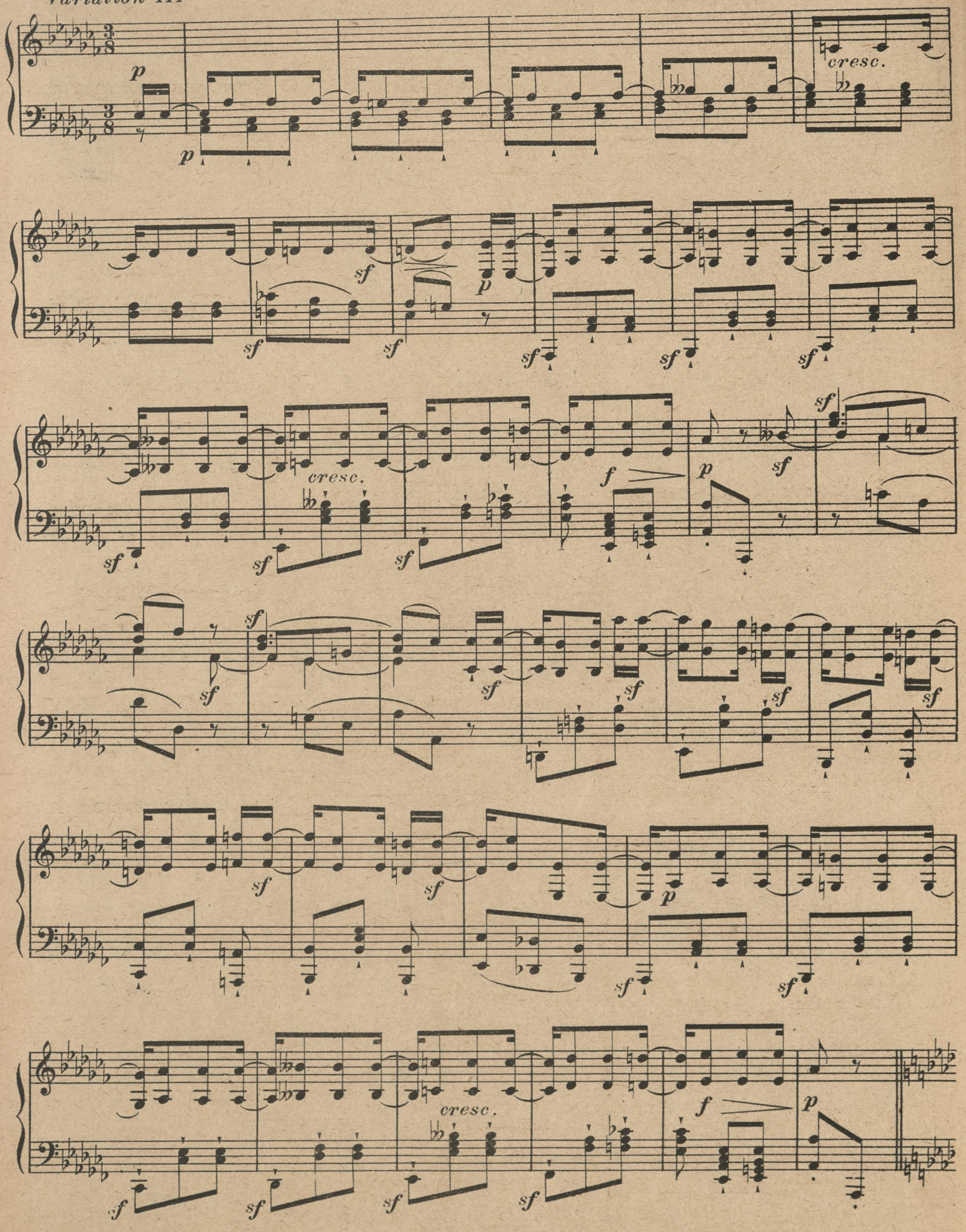


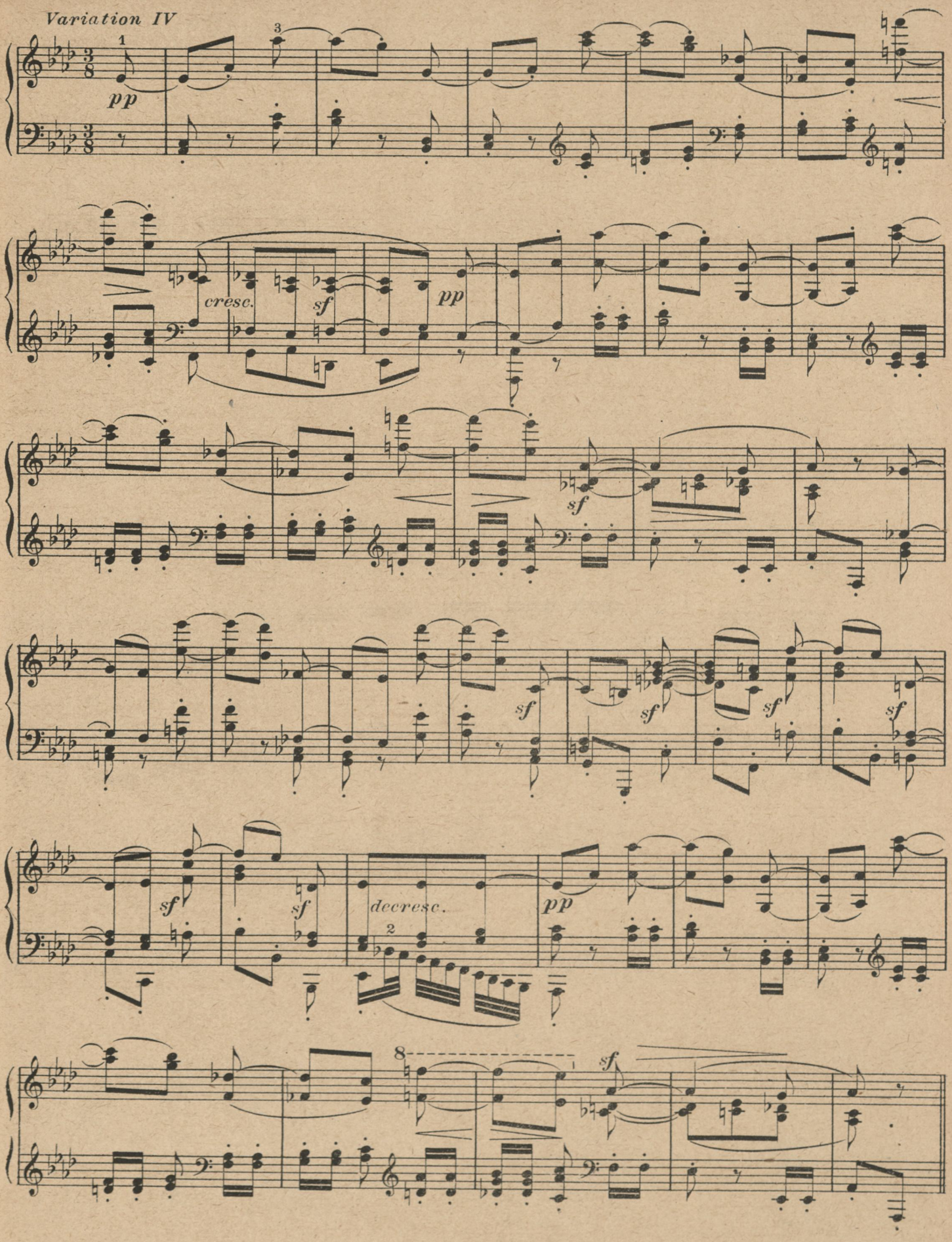
Variation II

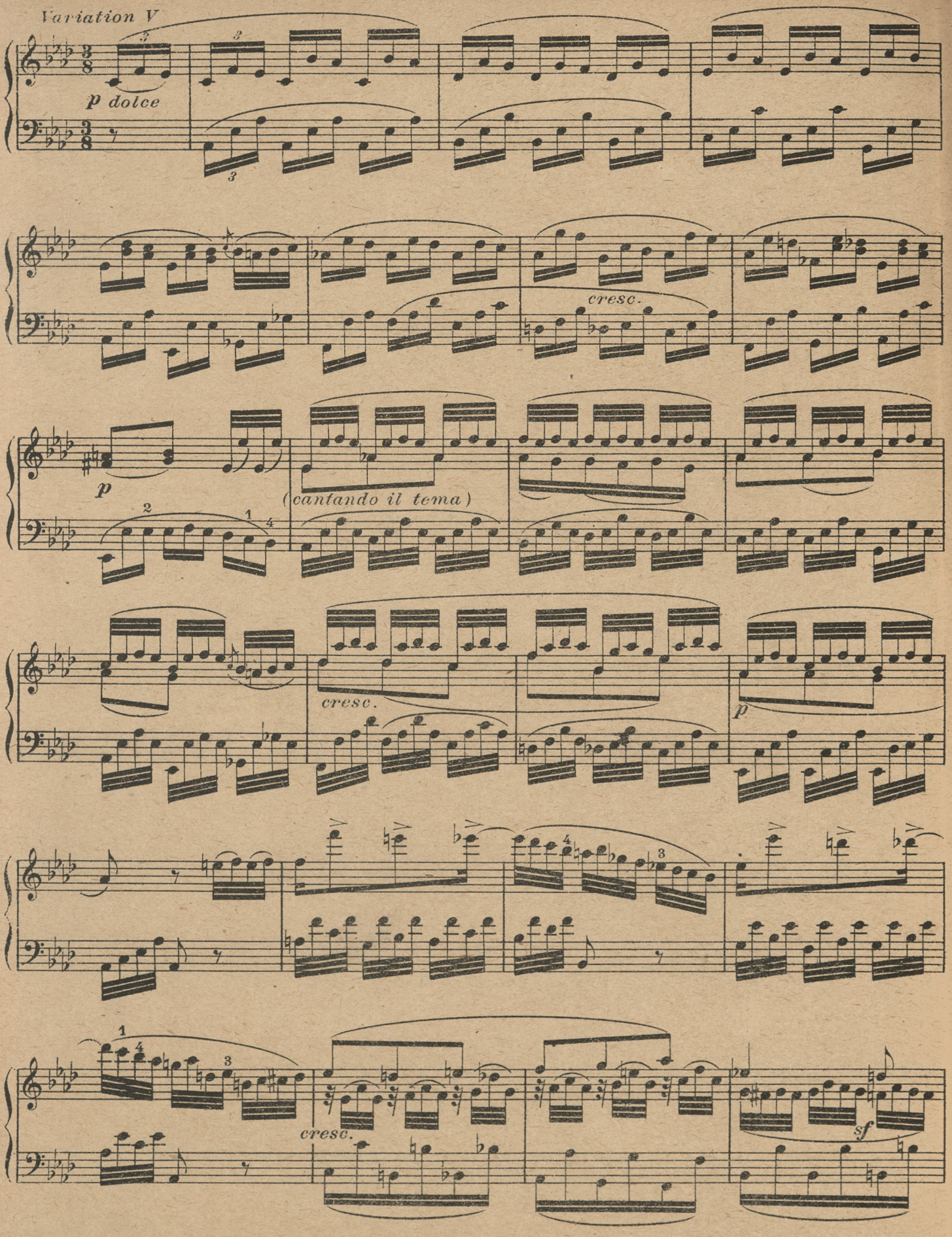


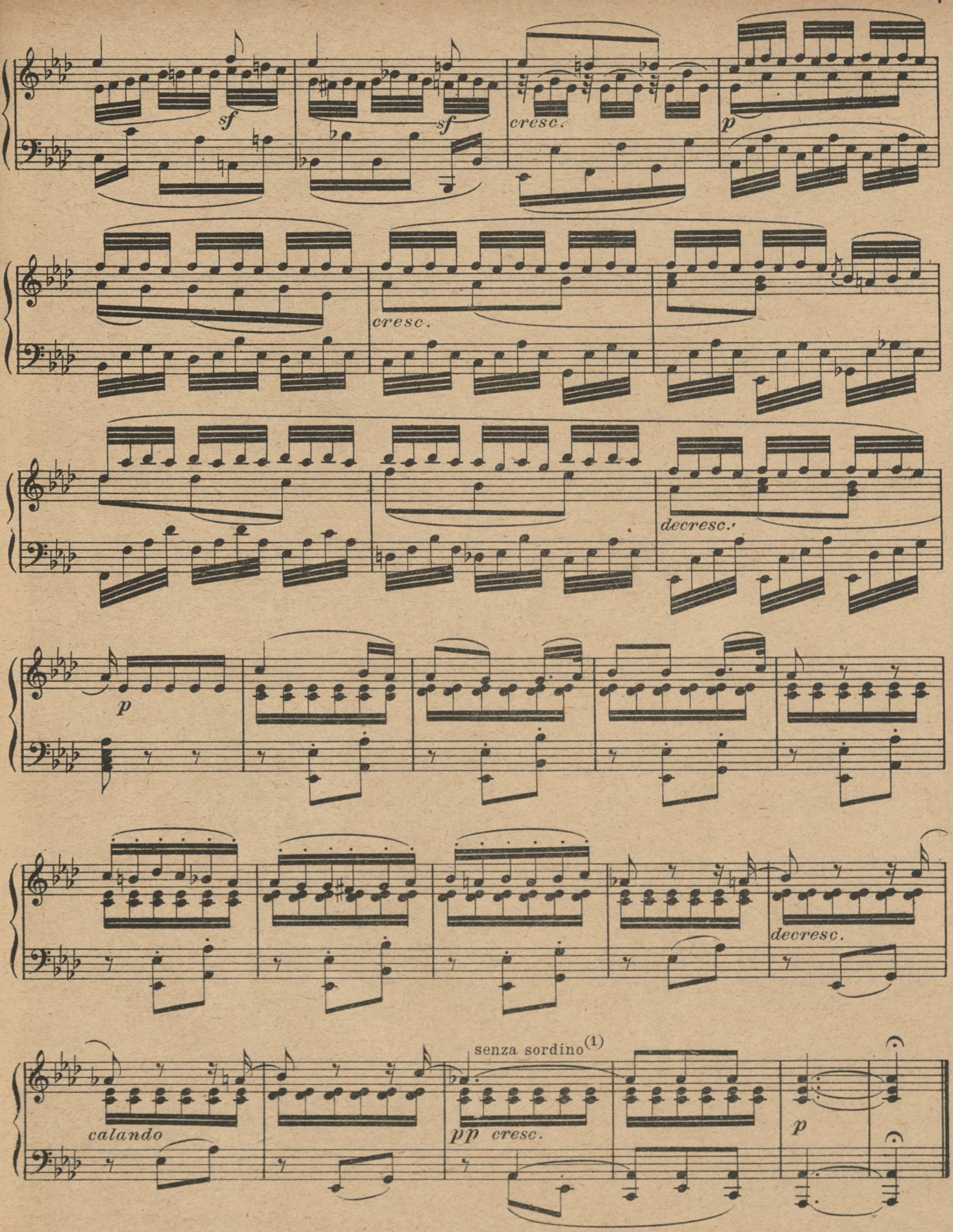

rfz
p
cresc.
sf
rfz

Variation III




Variation IV
pp
cresc.
sf
pp
sf
sf
sf
sf
sf
sf
decresc.
pp
sf

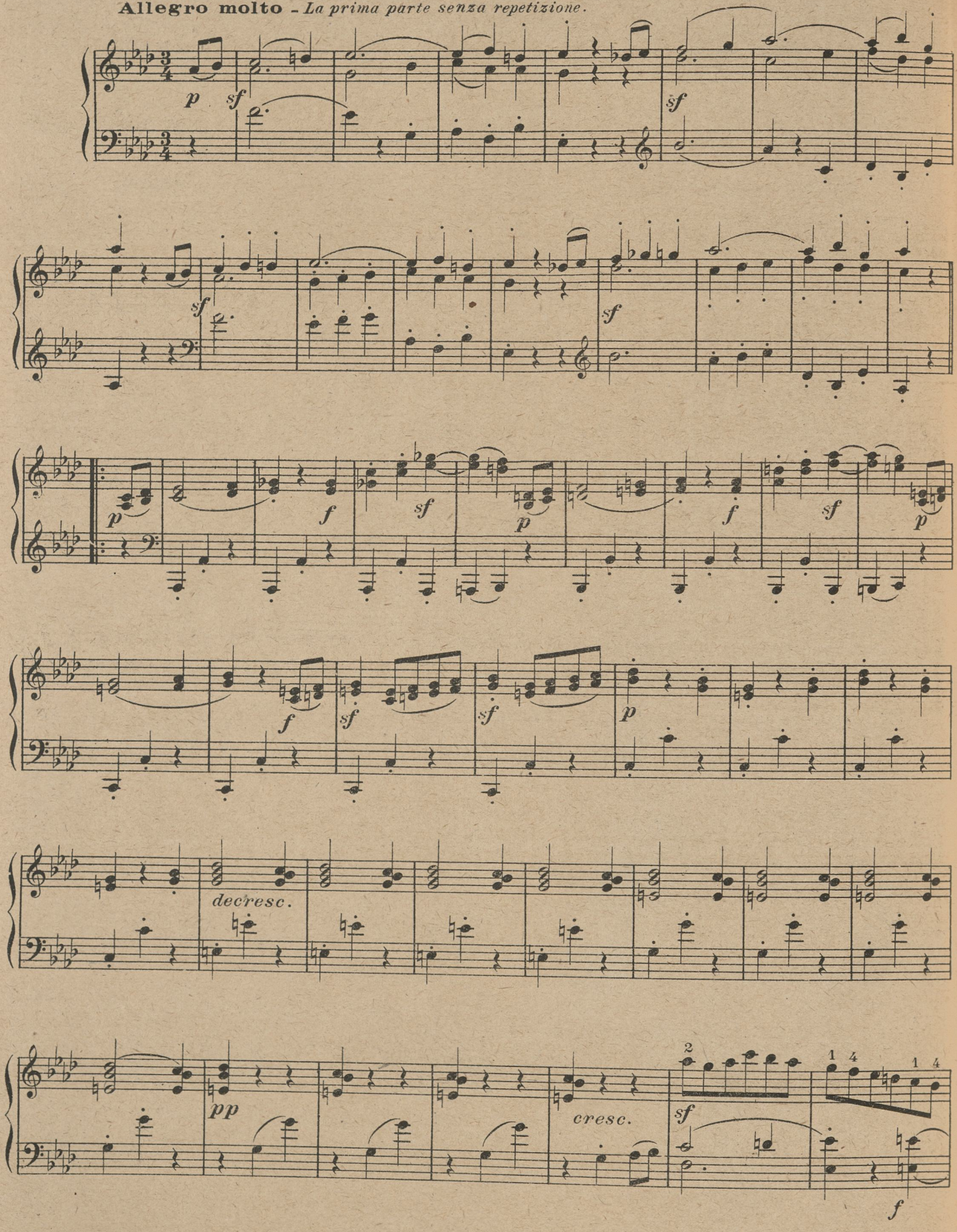

Variation V
p dolce
cresc.
p
(cantando il tema)
cresc.
p
cresc.
sf

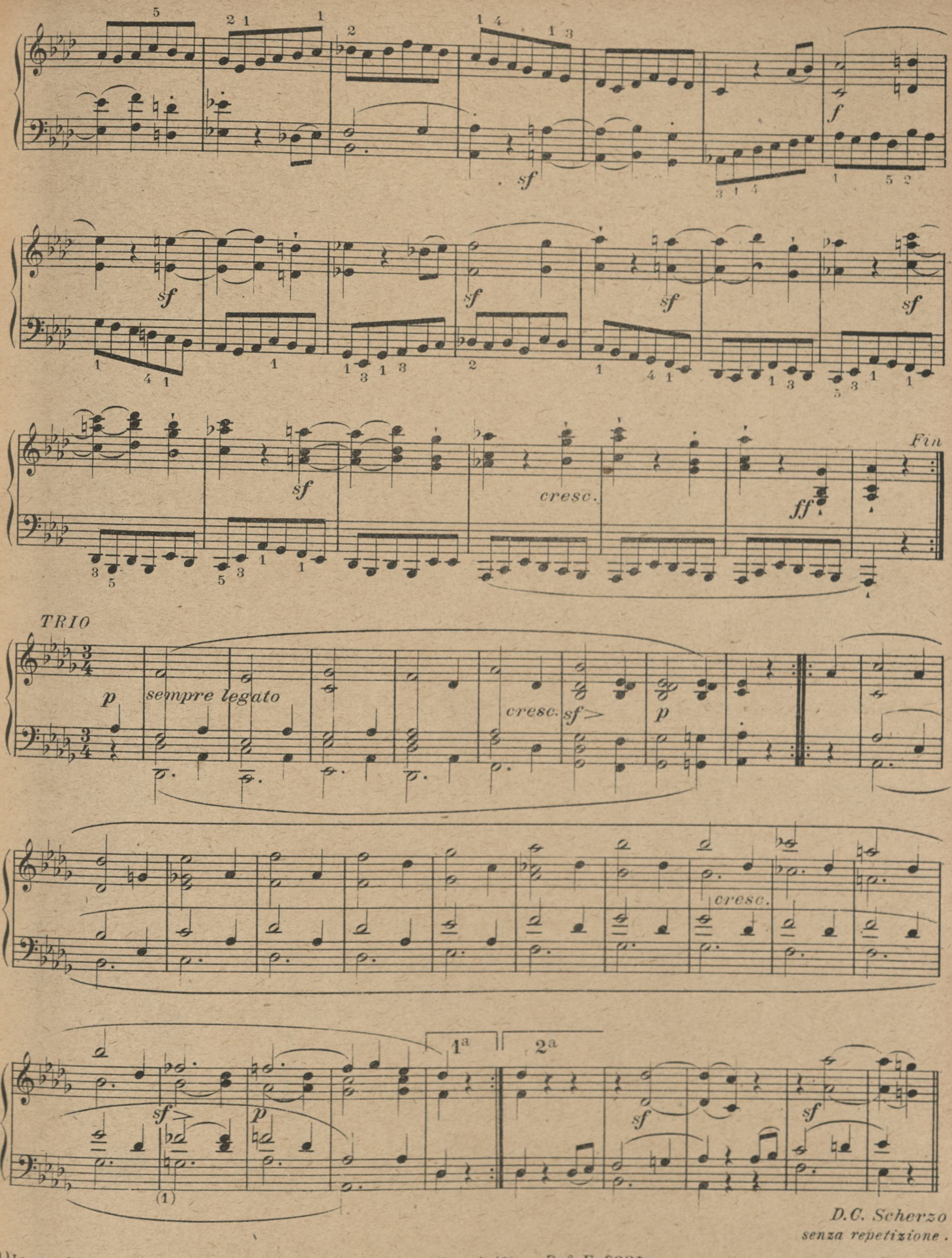


(1) Senza Sordino = *étouffoirs levés, c.à.d:* Avec Pédale.

SCHERZO

Allegro molto - *La prima parte senza repetizione.*

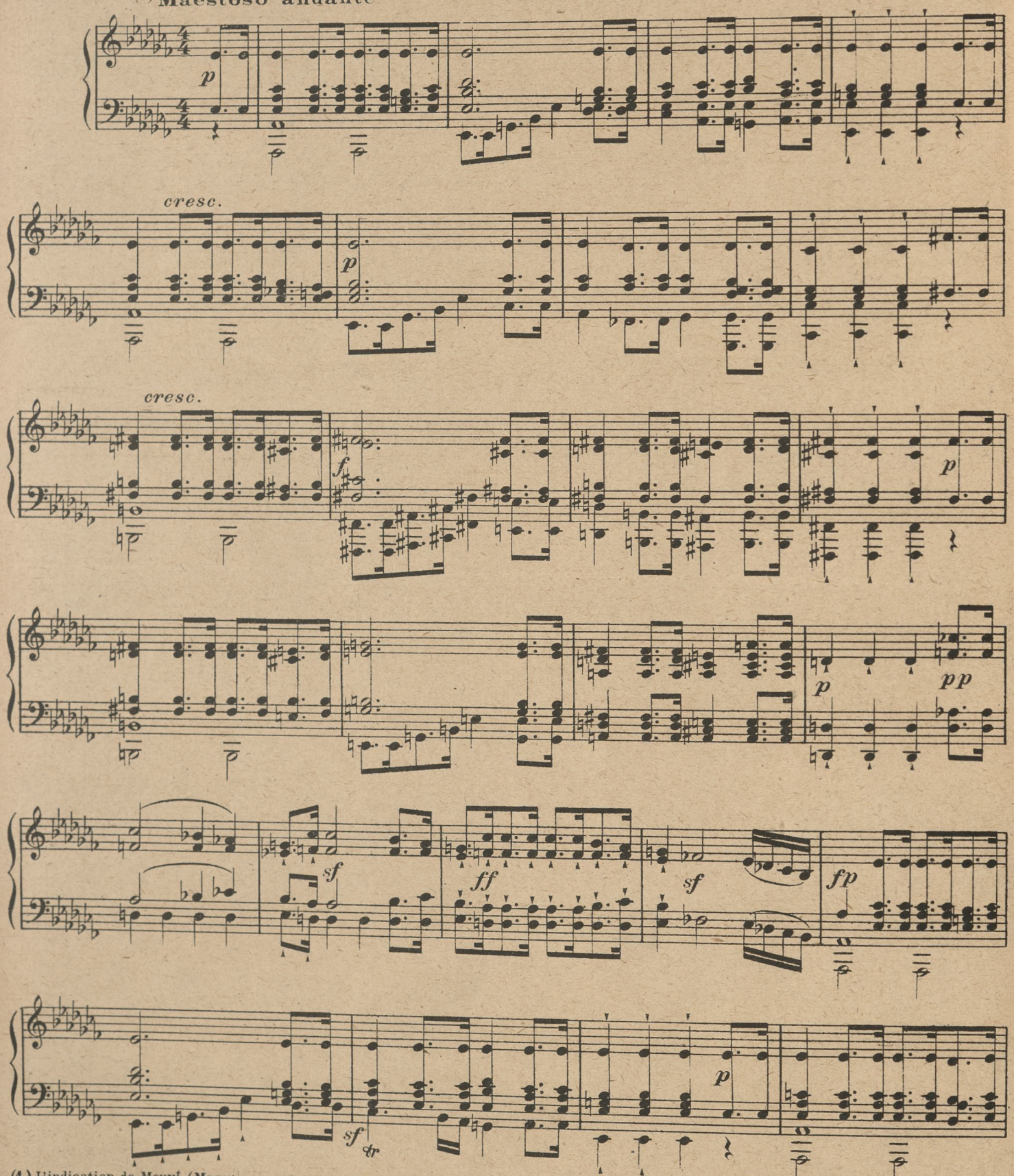




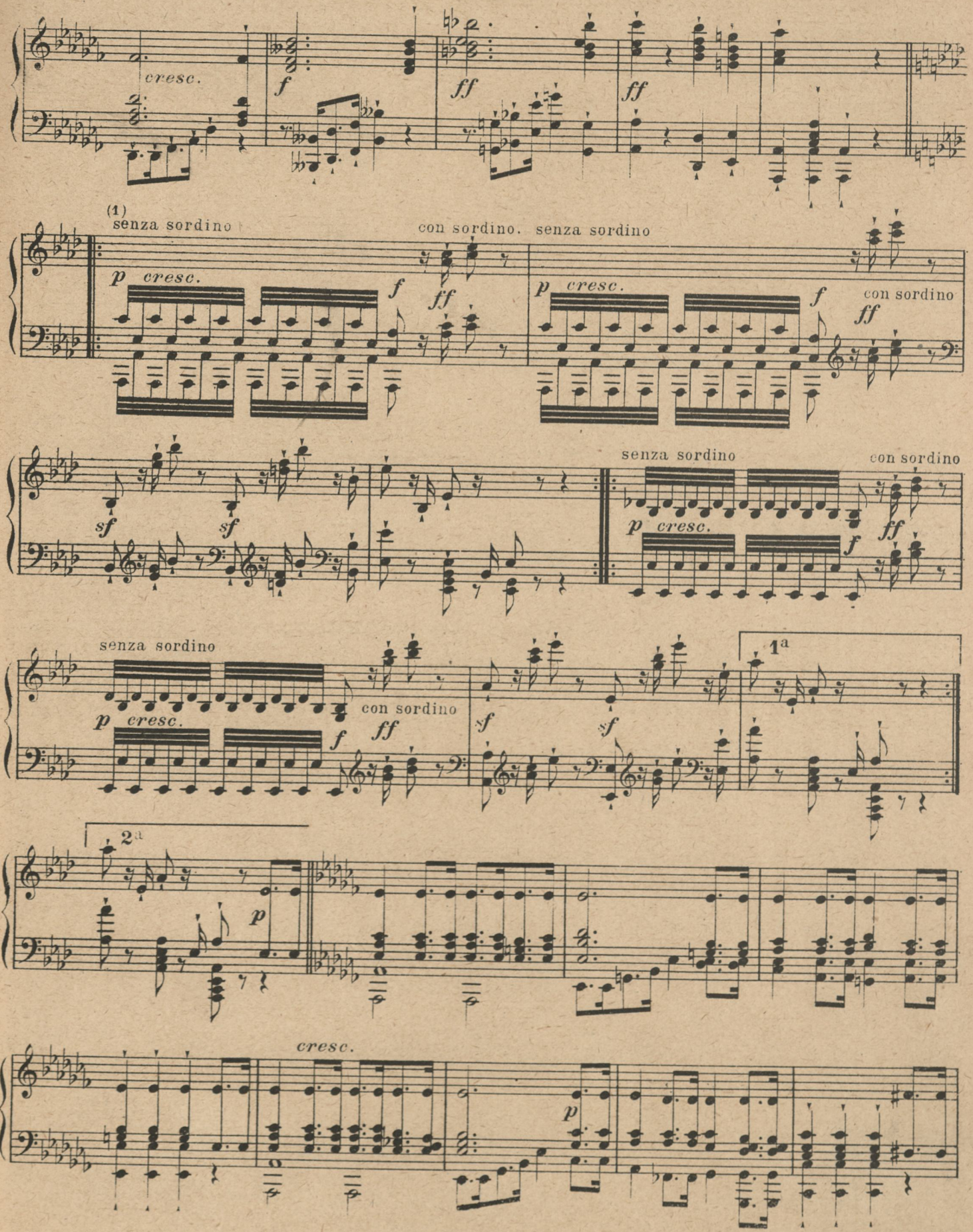
(1) La reproduction du manuscrit ne porte pas de bécarre devant le sol. (?)

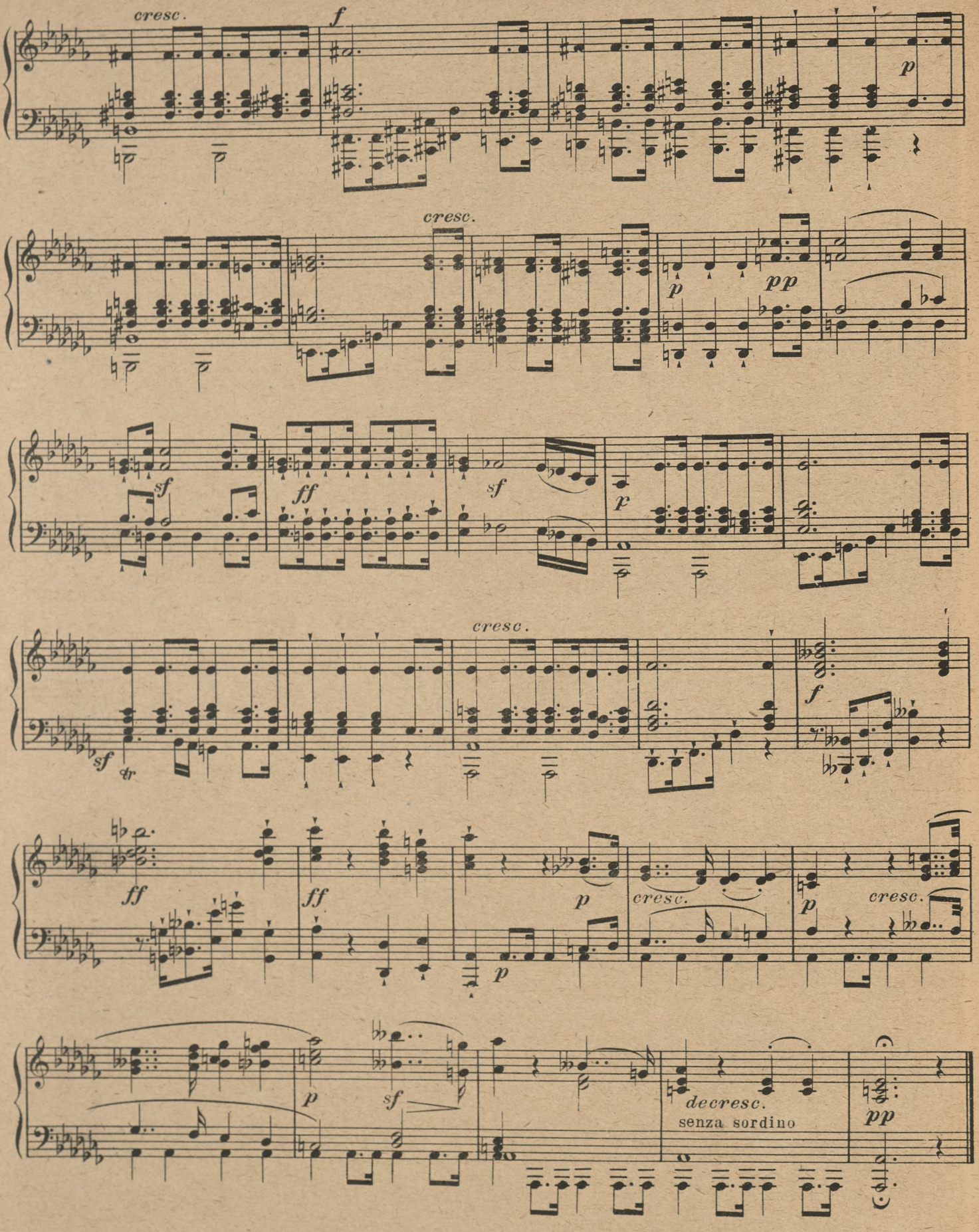
MARCIA FUNEBRE *SULLA MORTE D'UN EROE*

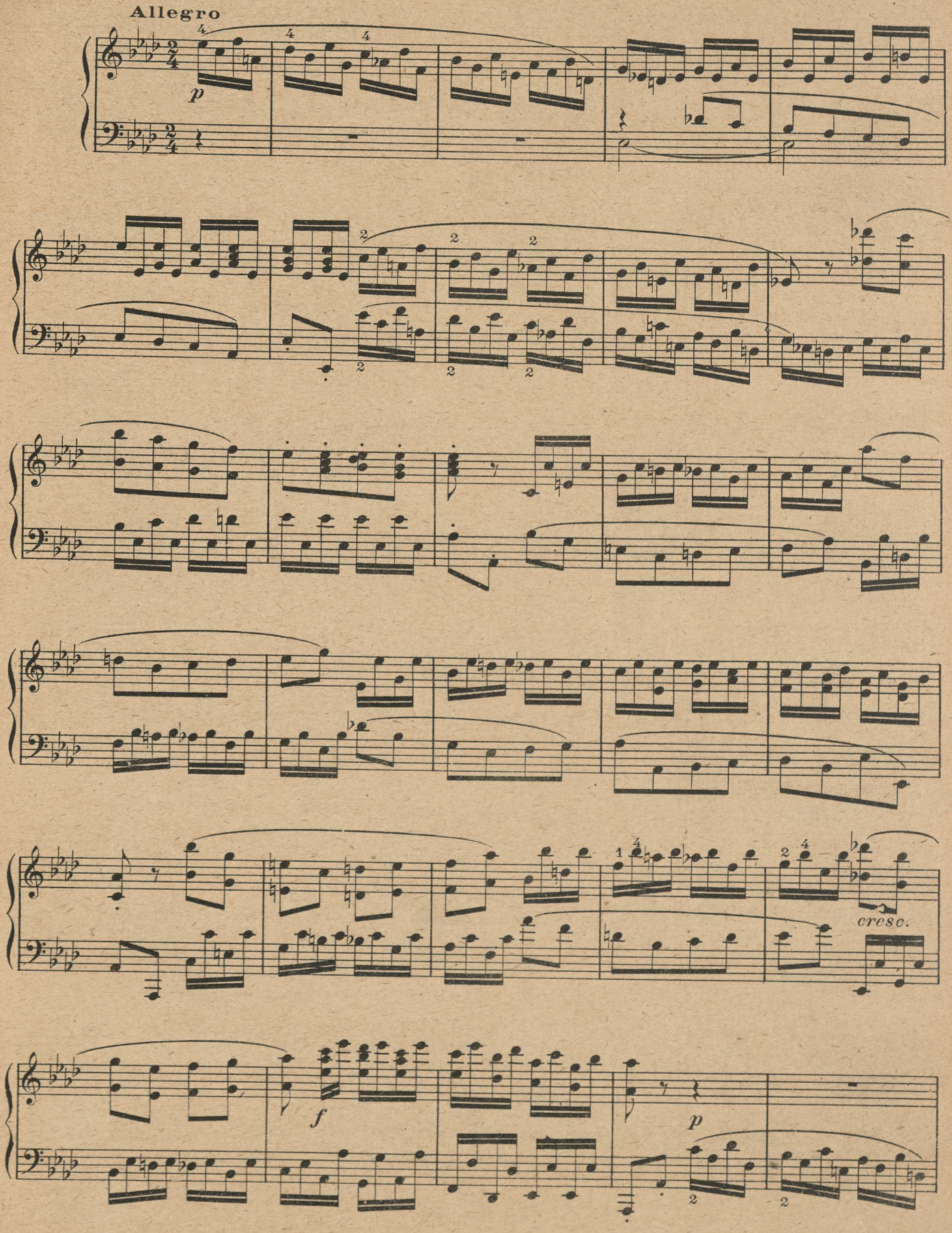
(1) **Maestoso andante**

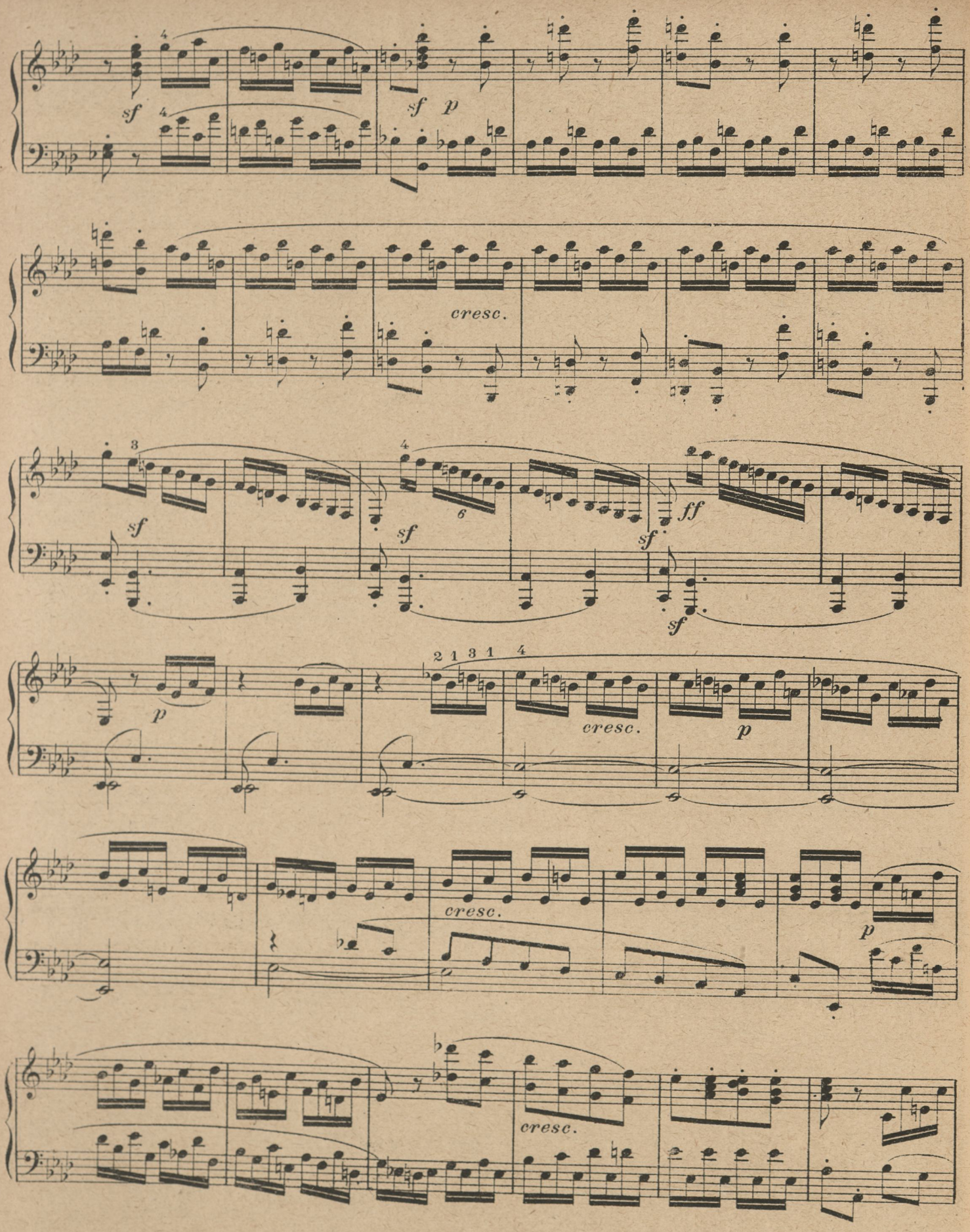


(1) L'indication de Mouvt (Maestoso andante) ne figure pas sur le manuscrit. Faut-il supposer qu'elle a été ajoutée sur l'épreuve gravée(?)


cresc.
f
ff
ff
(1)
senza sordino
con sordino.
senza sordino
p cresc.
f
ff
p cresc.
f
con sordino
ff
sf
sf
senza sordino
con sordino
p cresc.
f
ff
senza sordino
p cresc.
f
con sordino
ff
sf
sf
1ª
2ª
p
cresc.
p


cresc.
f
p
cresc.
p
pp
sf
ff
sf
p
cresc.
sf
tr
f
ff
ff
p
cresc.
p
cresc.
p
sf
decresc.
senza sordino
pp


Allegro
p
cresc.
f
p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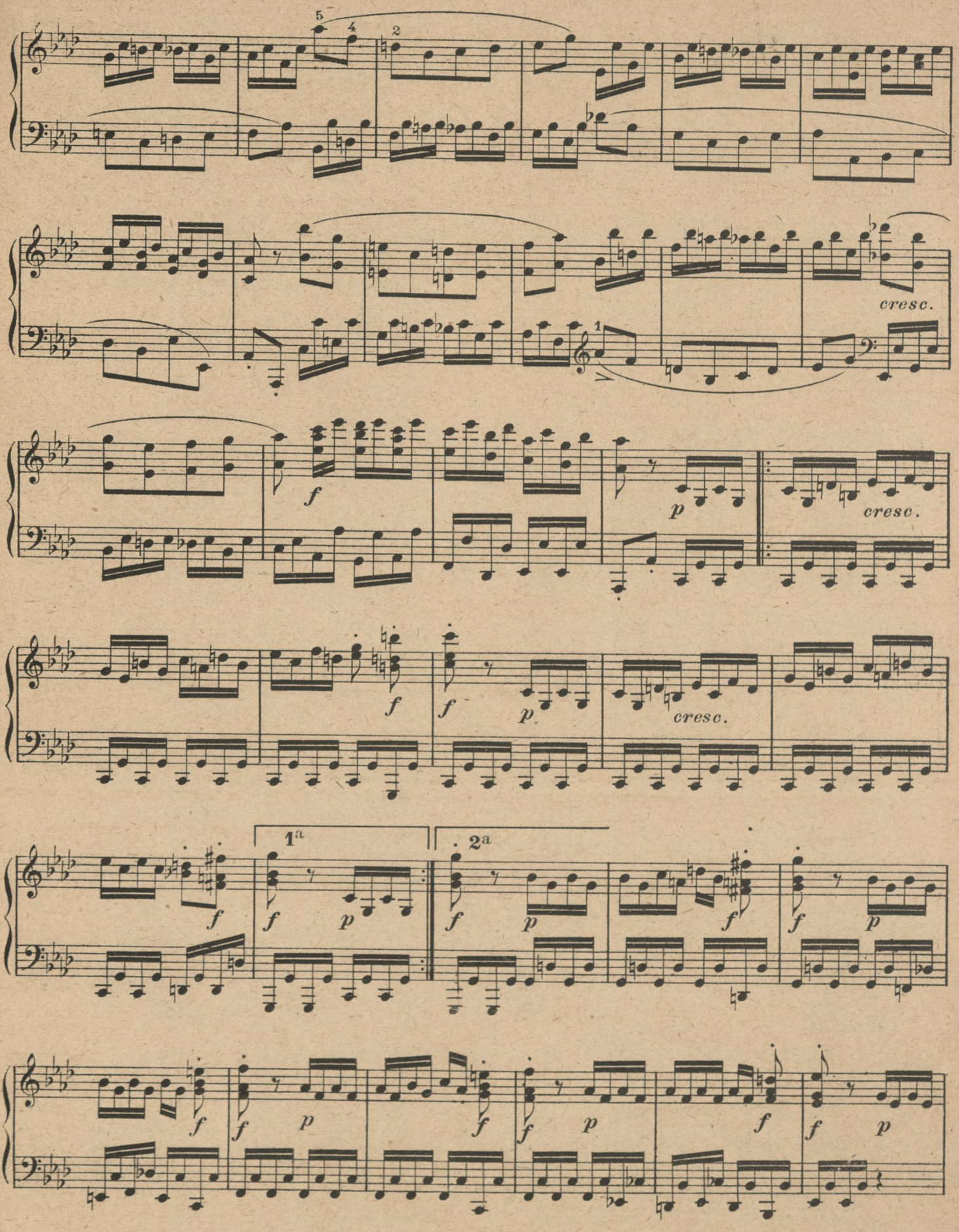
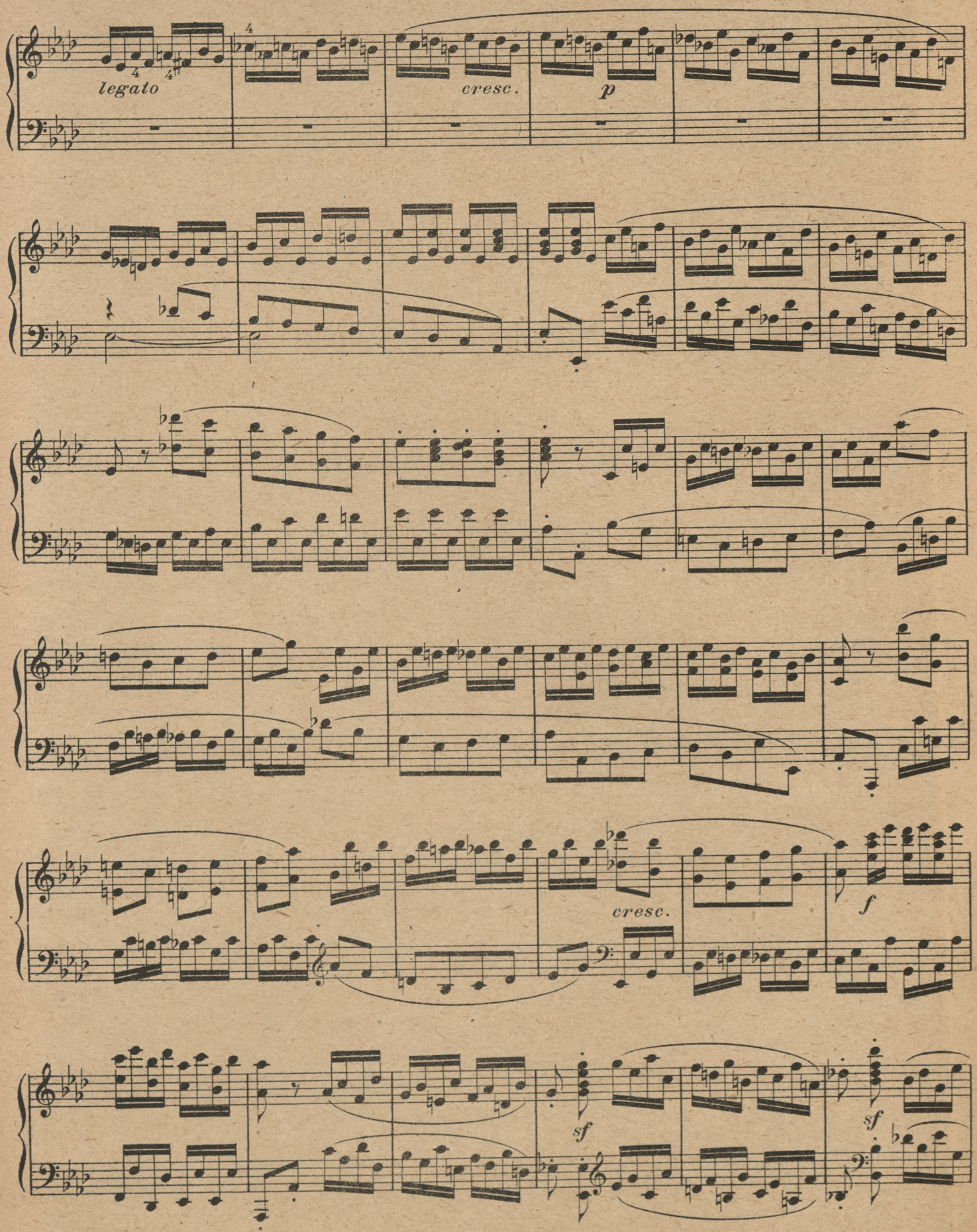
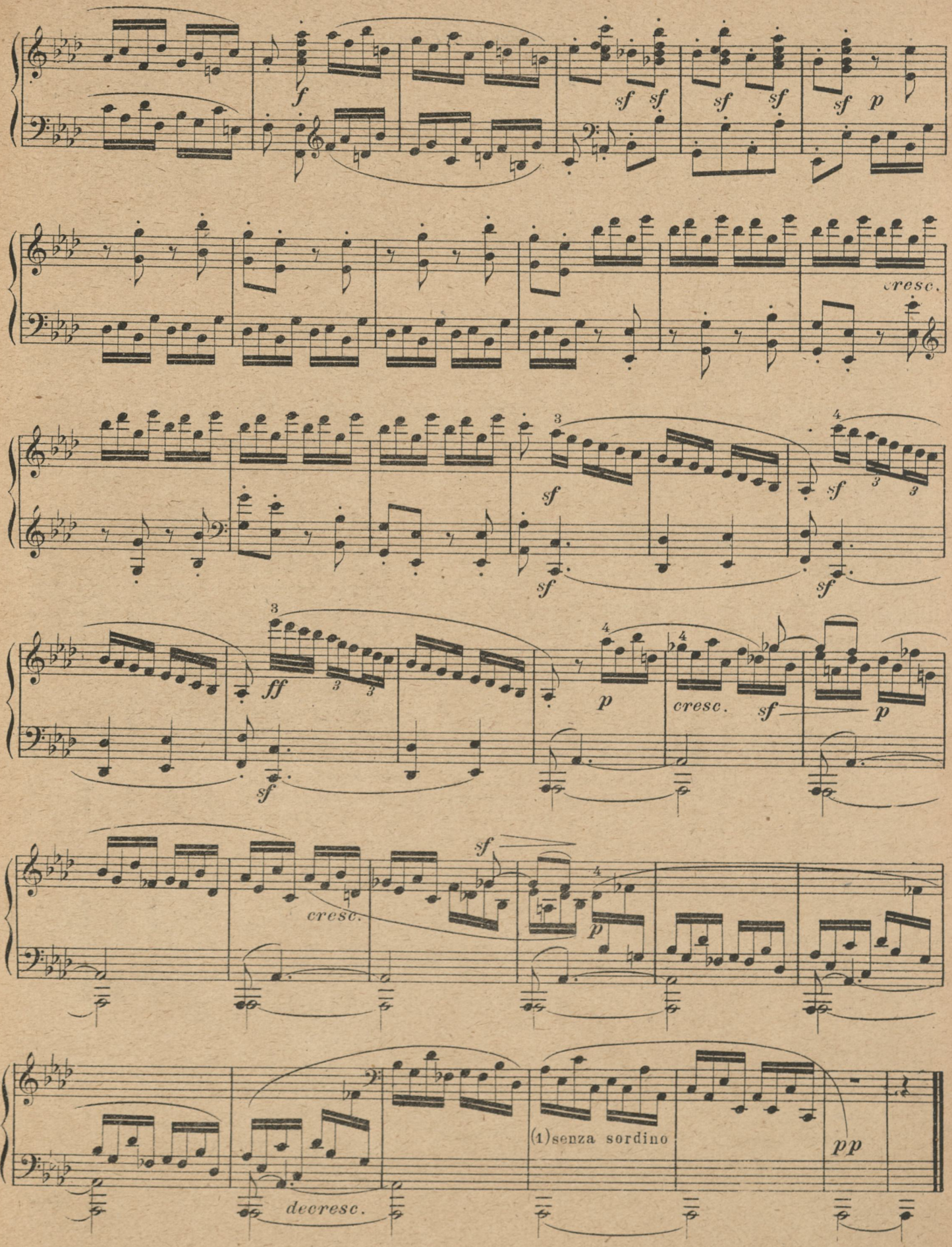
sf
p
cresc.
sf
sf
sf
ff
sf
p
cresc.
p
cresc.
p
cresc.


cresc.
cresc.
cresc.
1a
2a


legato
cresc.
p
cresc.
f
sf
sf



(1) Senza Sordino = *Ped.*

SONATE

(Quasi una Fantasia)

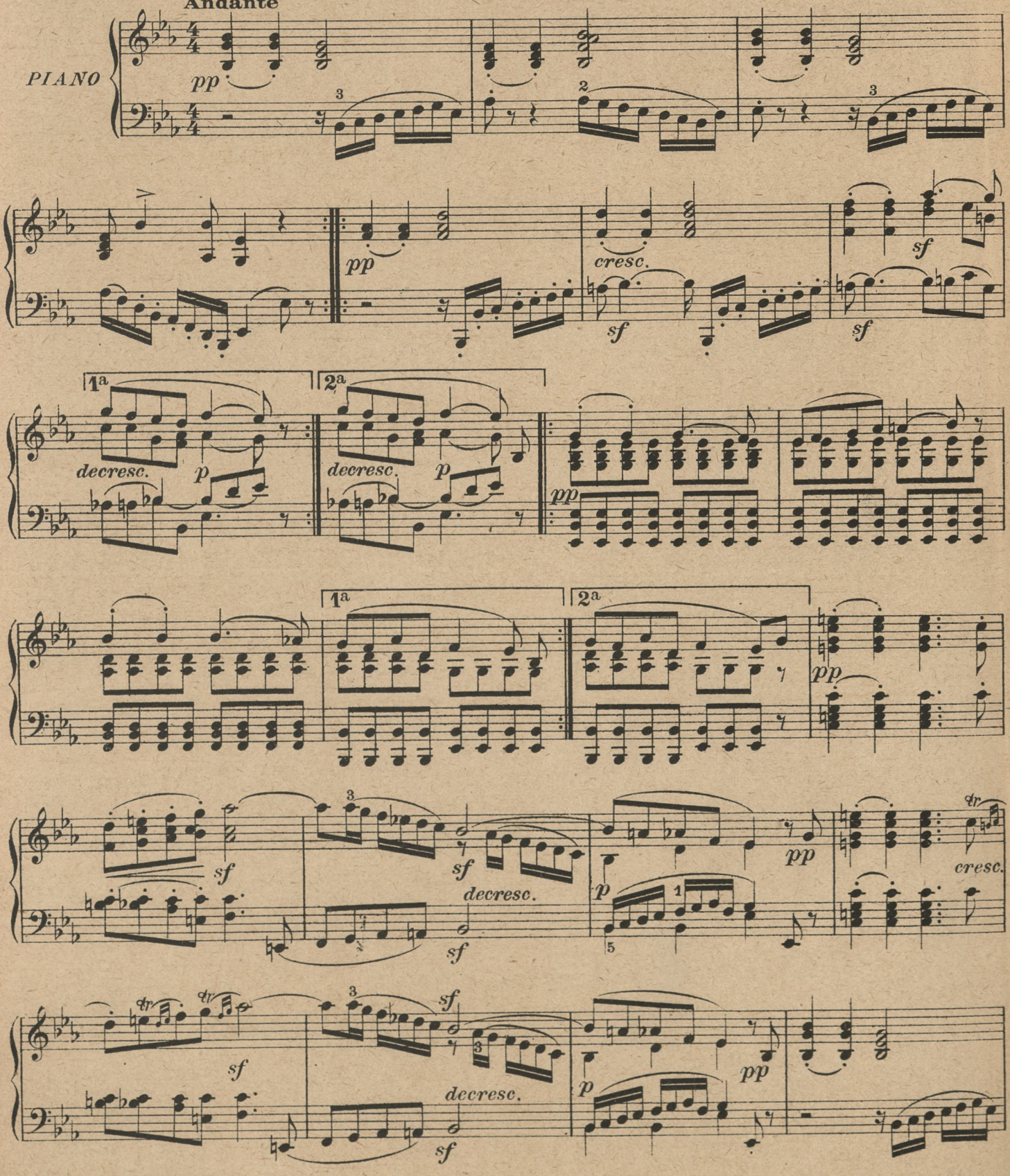
à la Princesse de Liechtenstein

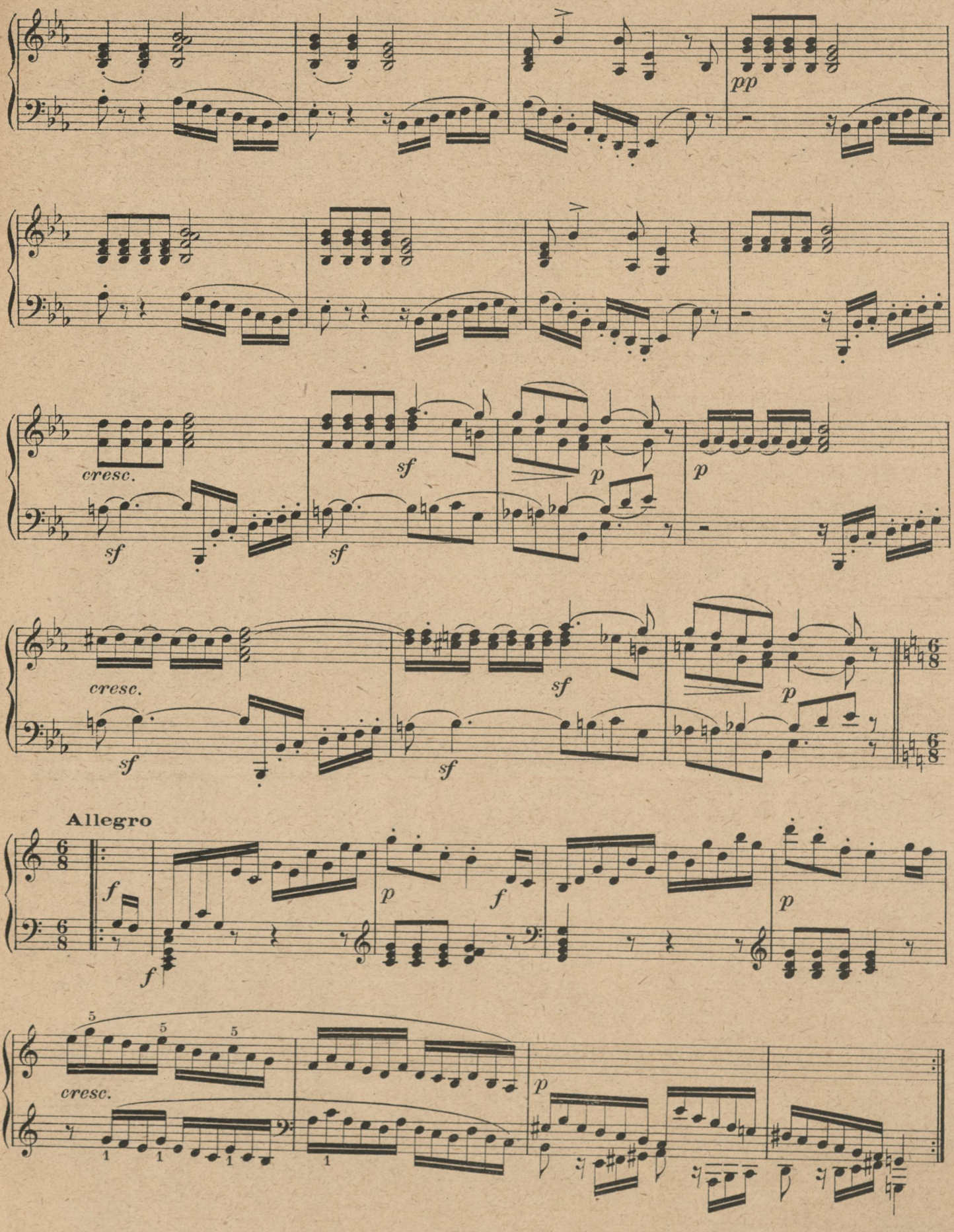
Op. 27. Nº 1.

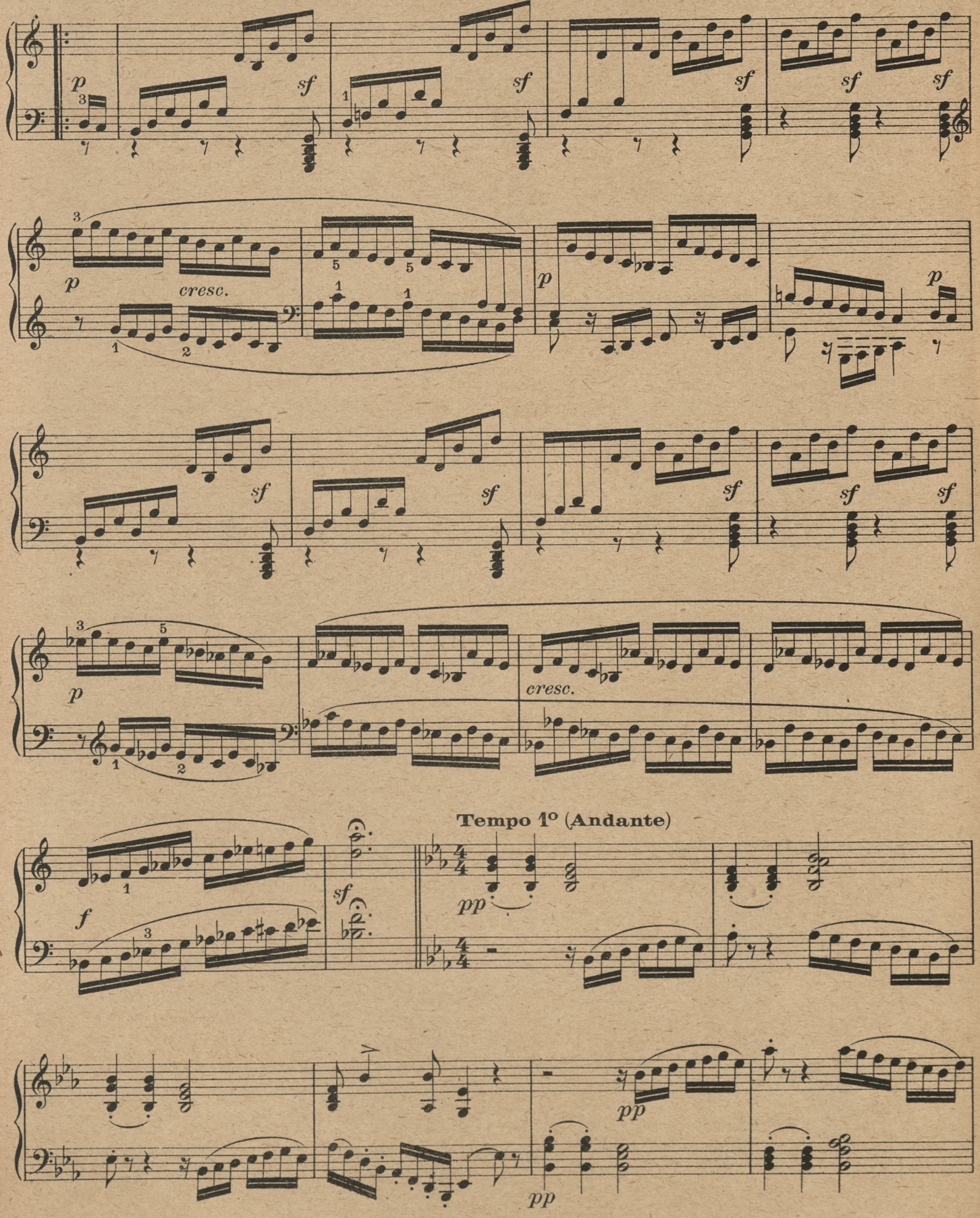
Nº 13

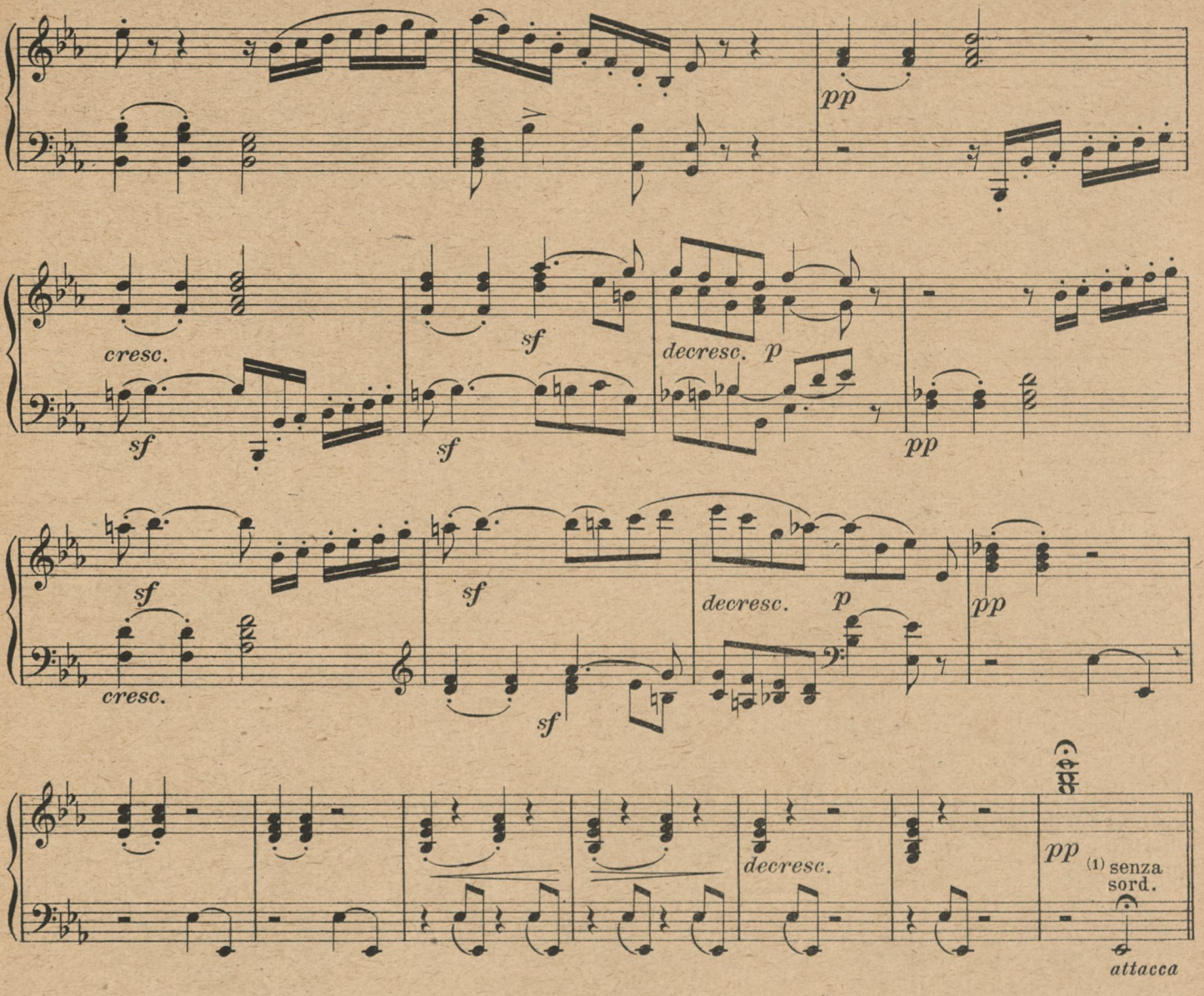
Andante

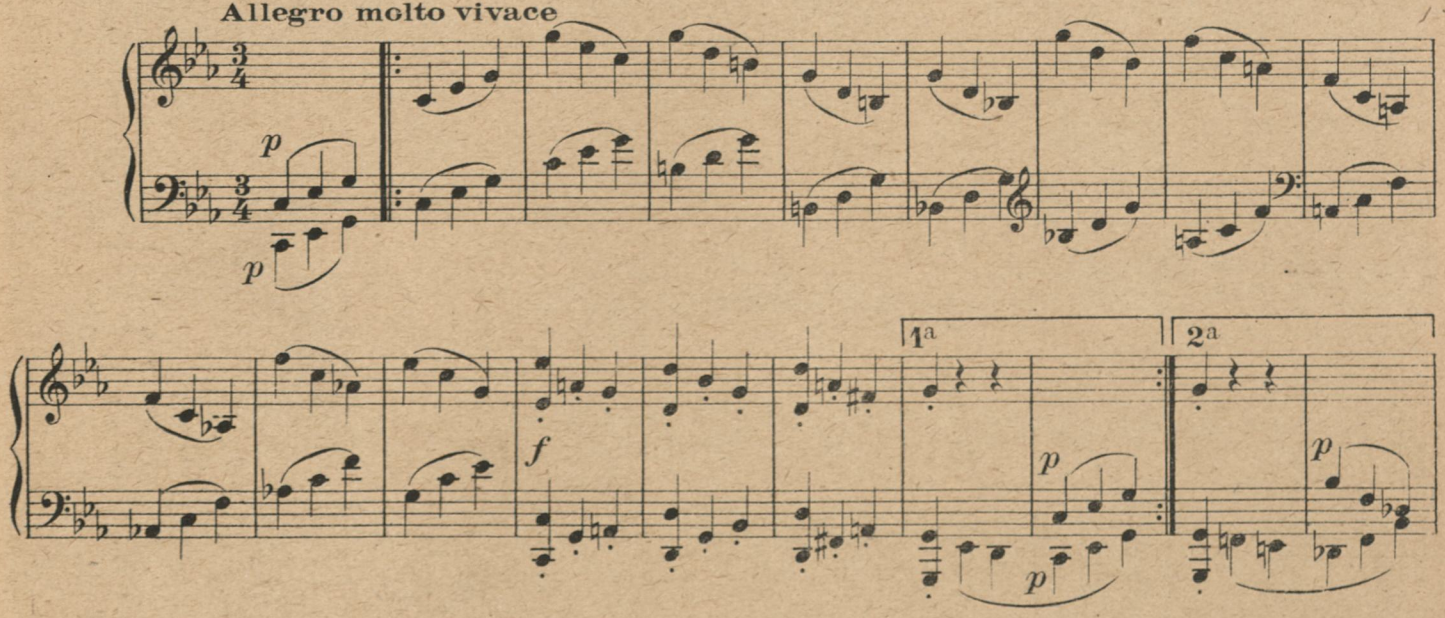
PIANO



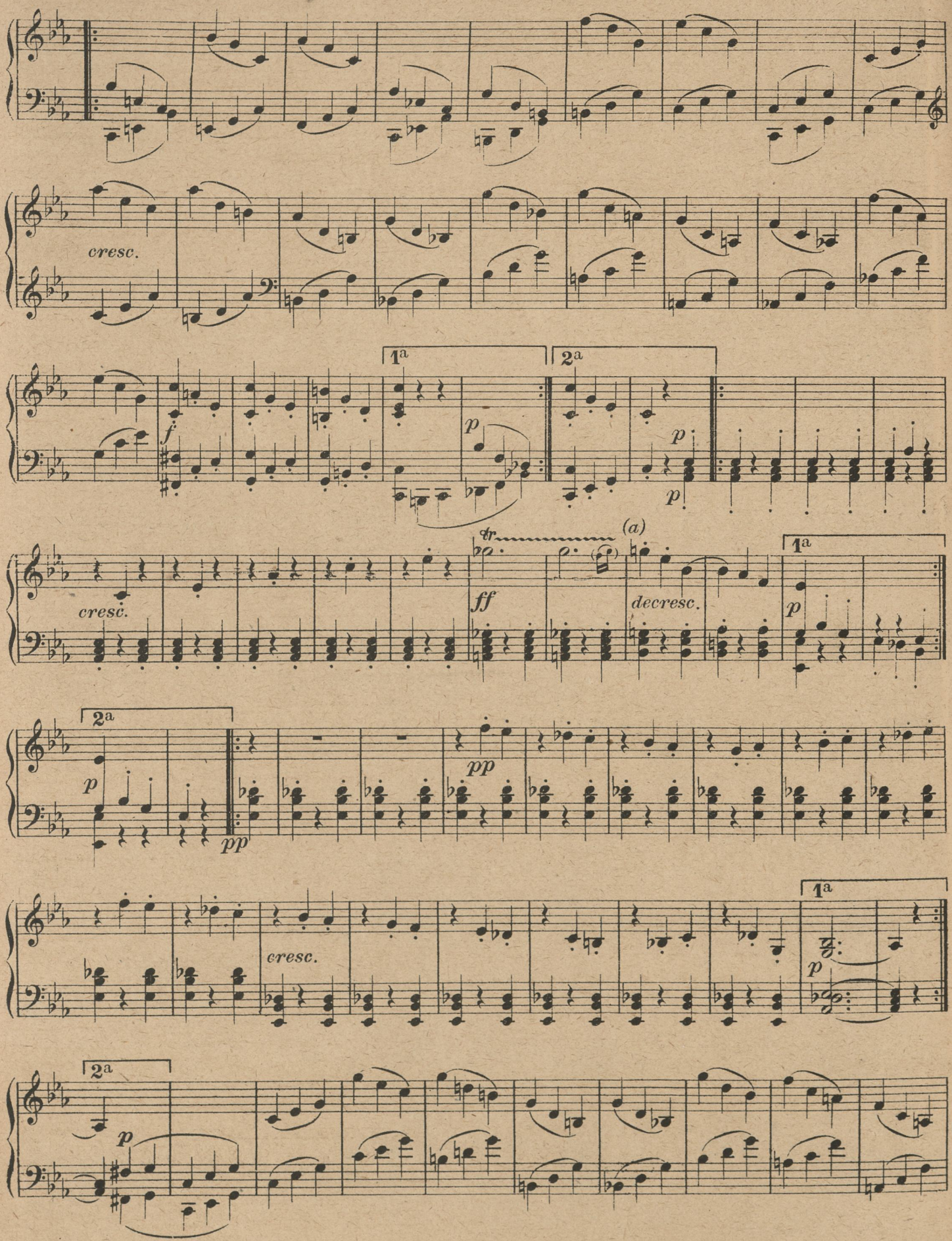

pp
cresc.
sf
sf
p
p
cresc.
sf
sf
sf
p
Allegro
f
f
p
f
p
cresc.
p


p
sf
cresc.
Tempo 1° (Andante)
f
pp

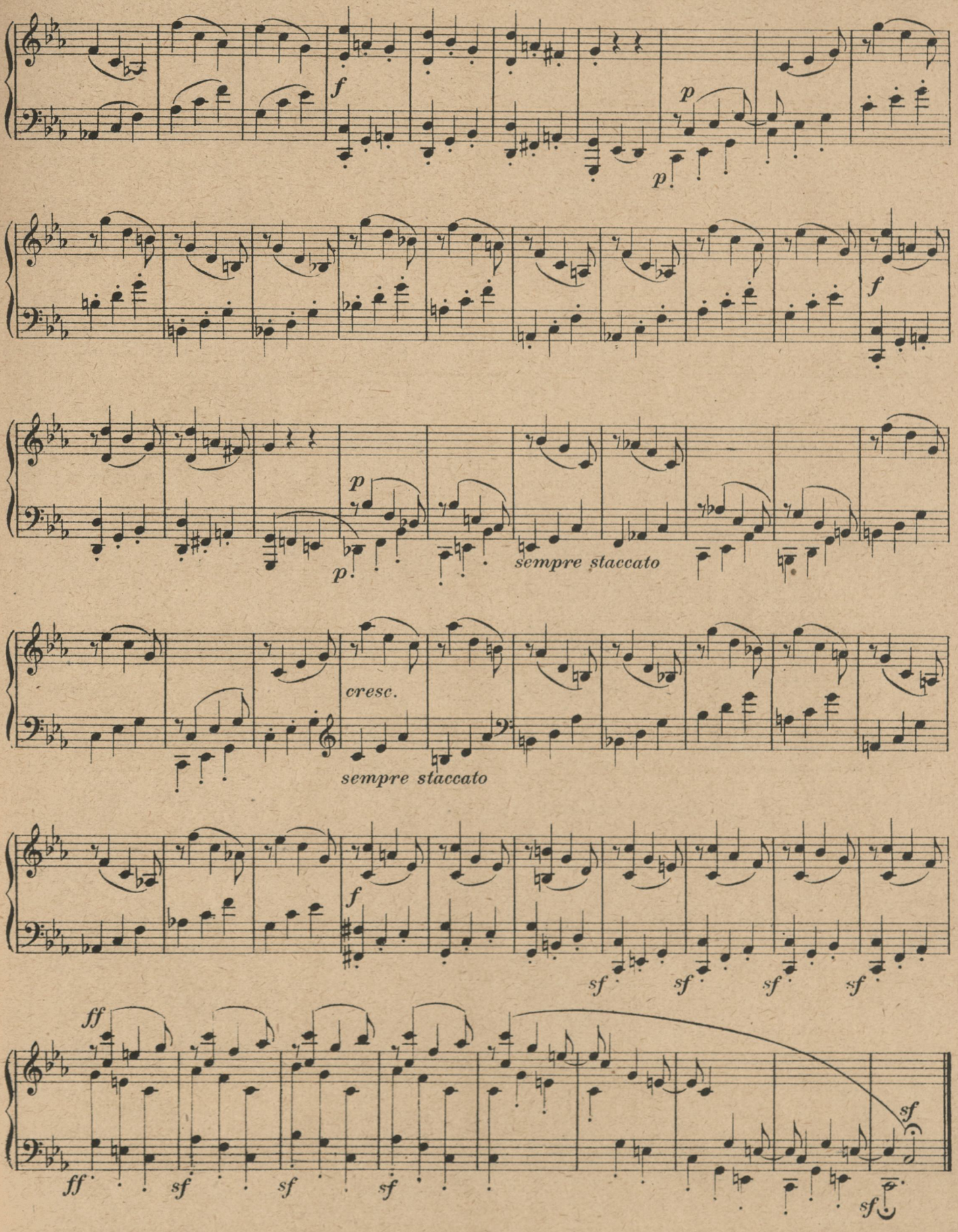


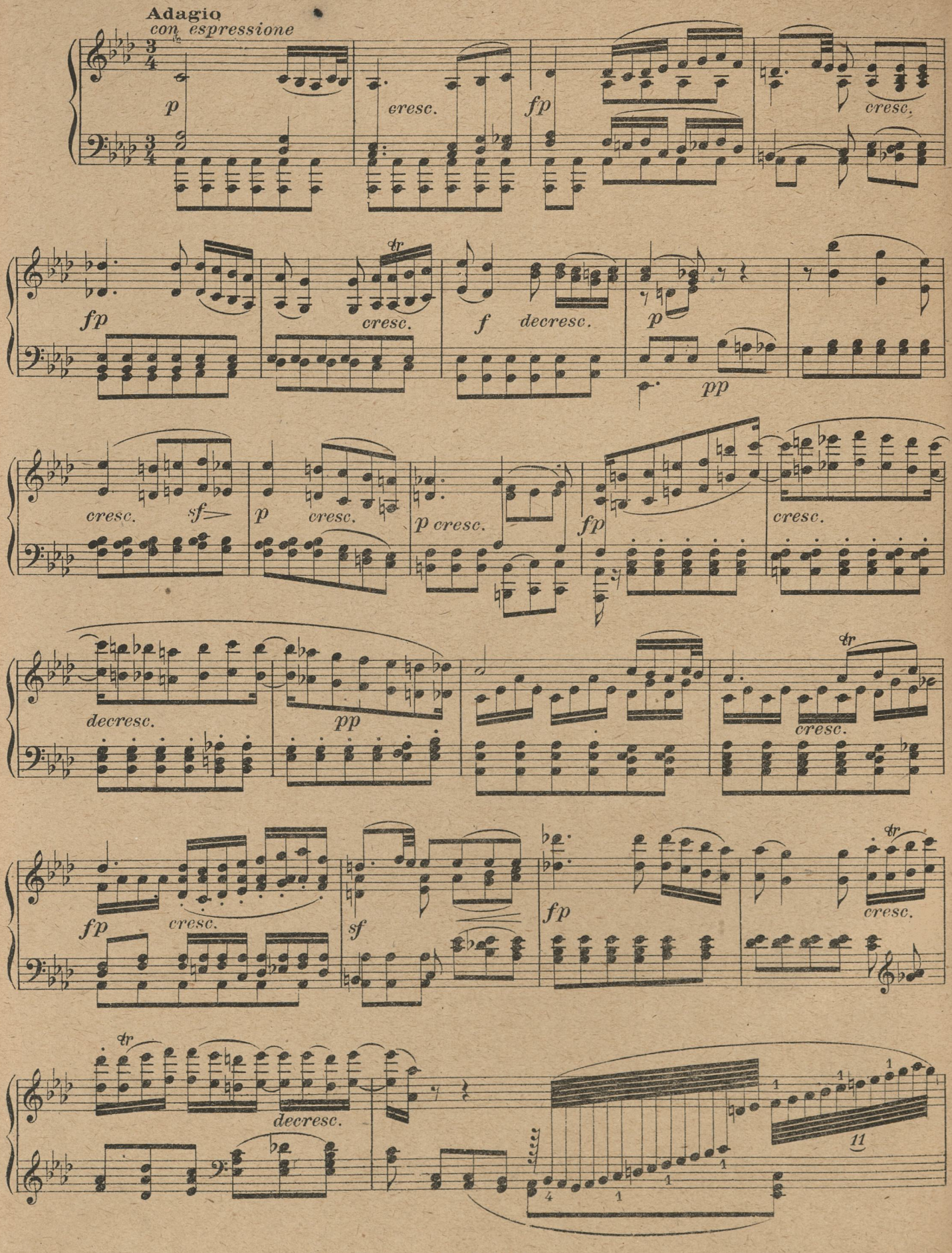


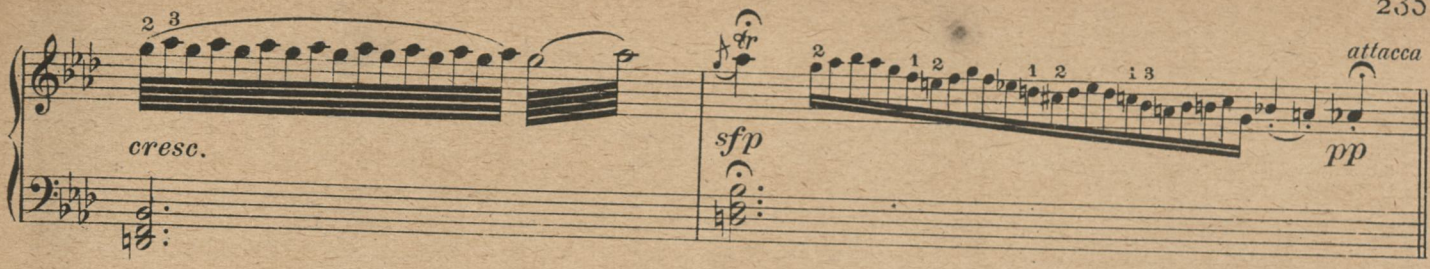
(1) Senza Sordino = *Ped.*



(a) Voir notes critiques, Sonate XIII.

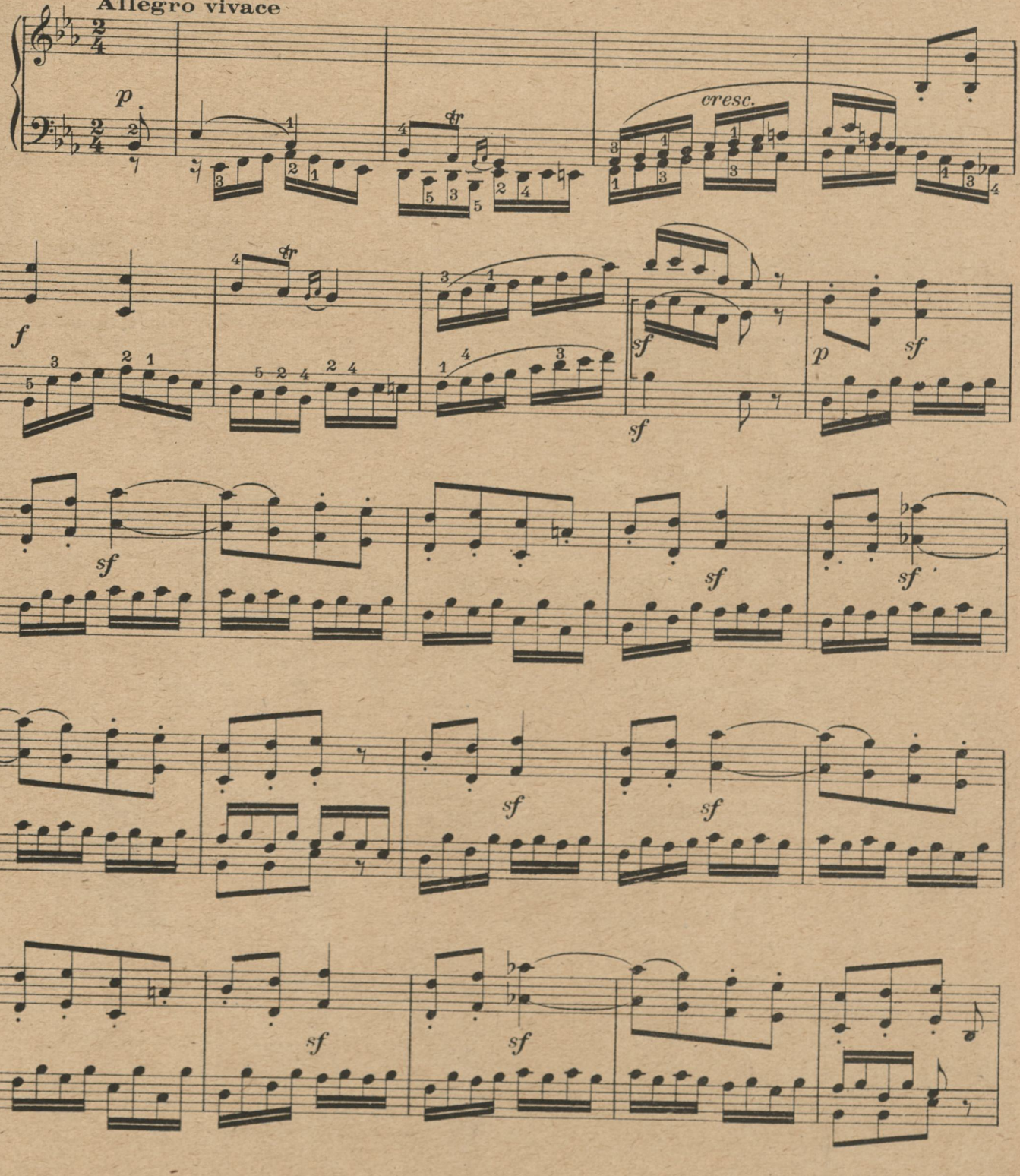

f
p
p
f
p
p
sempre staccato
cresc.
sempre staccato
f
sf
sf
sf
sf
ff
ff
sf
sf
sf
sf
sf

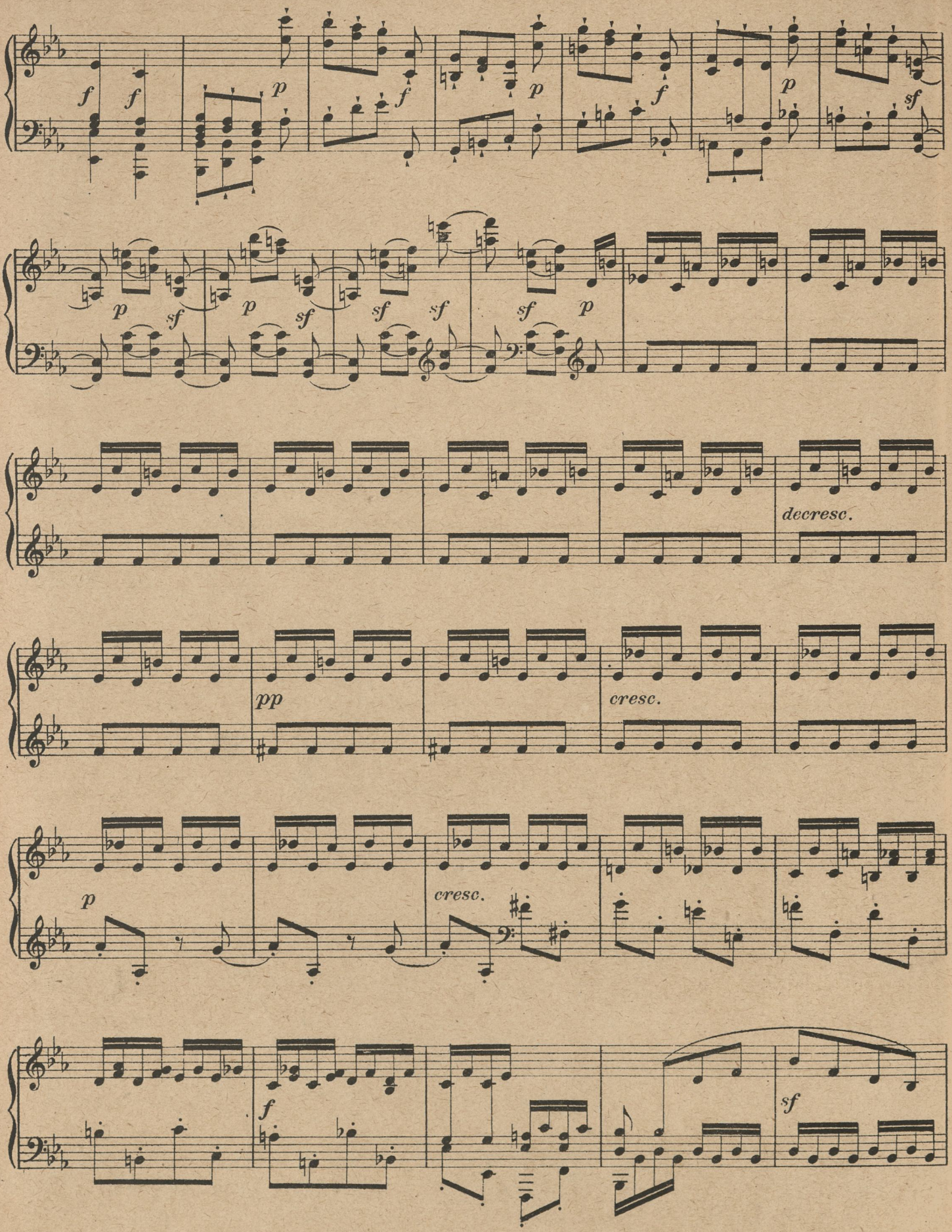

Adagio
con espressione
p
cresc.
fp
cresc.
fp
cresc.
f
decresc.
p
pp
cresc.
sf
p
cresc.
p cresc.
fp
cresc.
decresc.
pp
cresc.
fp
cresc.
sf
fp
cresc.
decresc.
11



FINALE

Allegro vivace




f
f
p
f
p
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p
sf
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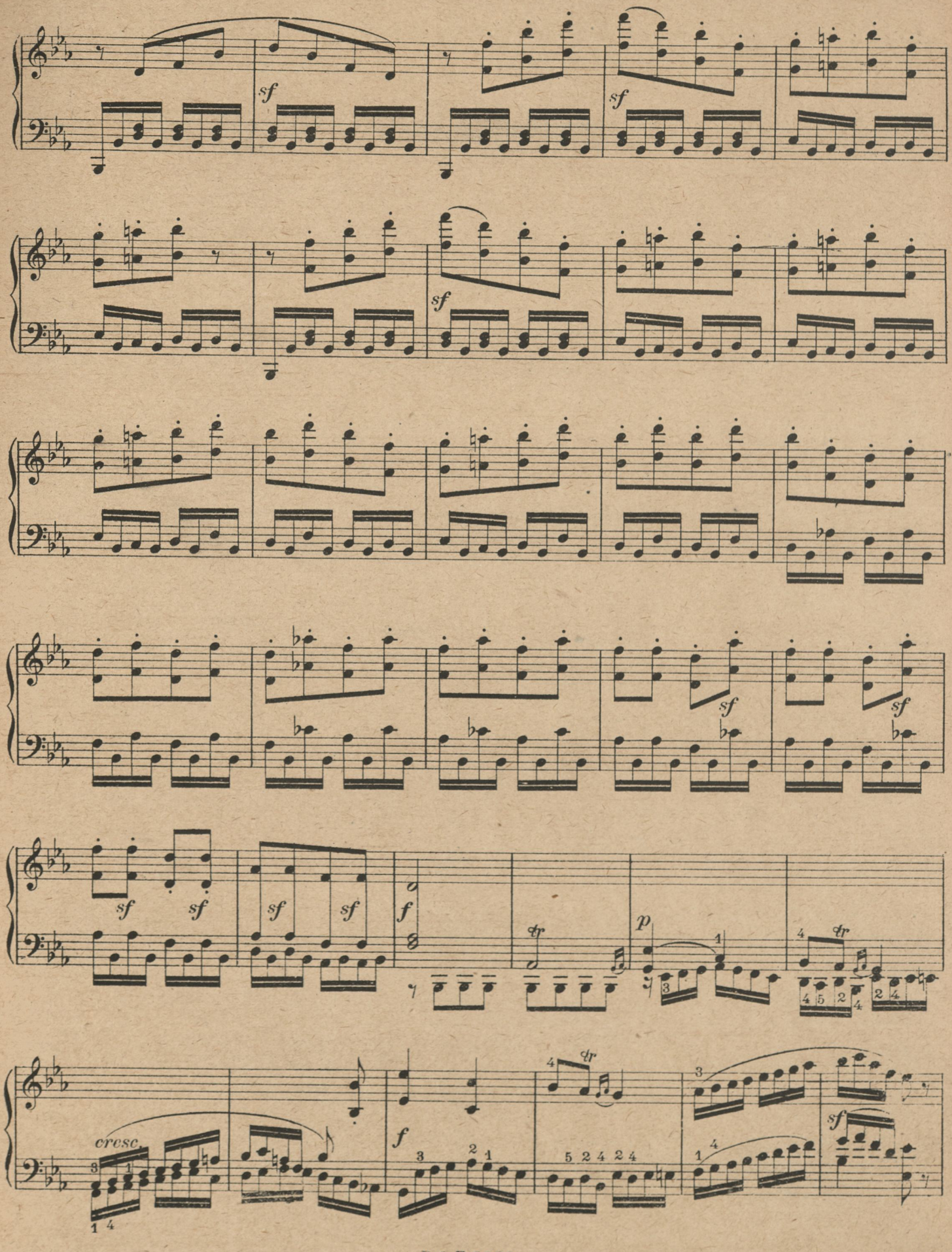
sf
p
sf
sf
sf
sf
p
decresc.
pp
cresc.
p
cresc.
f
sf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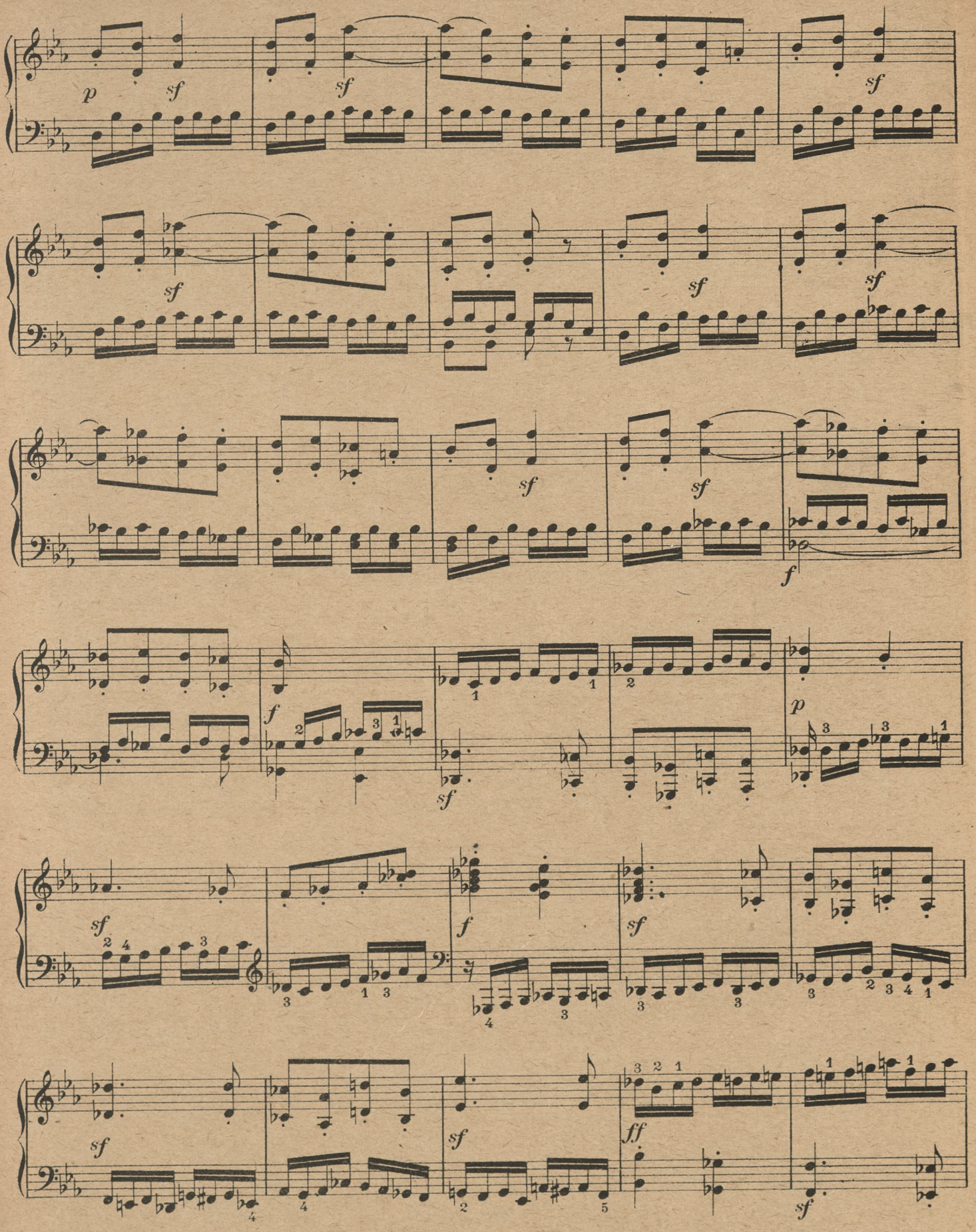
tr
p
tr
cresc.
f
tr
sf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sf
p
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sf
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ff
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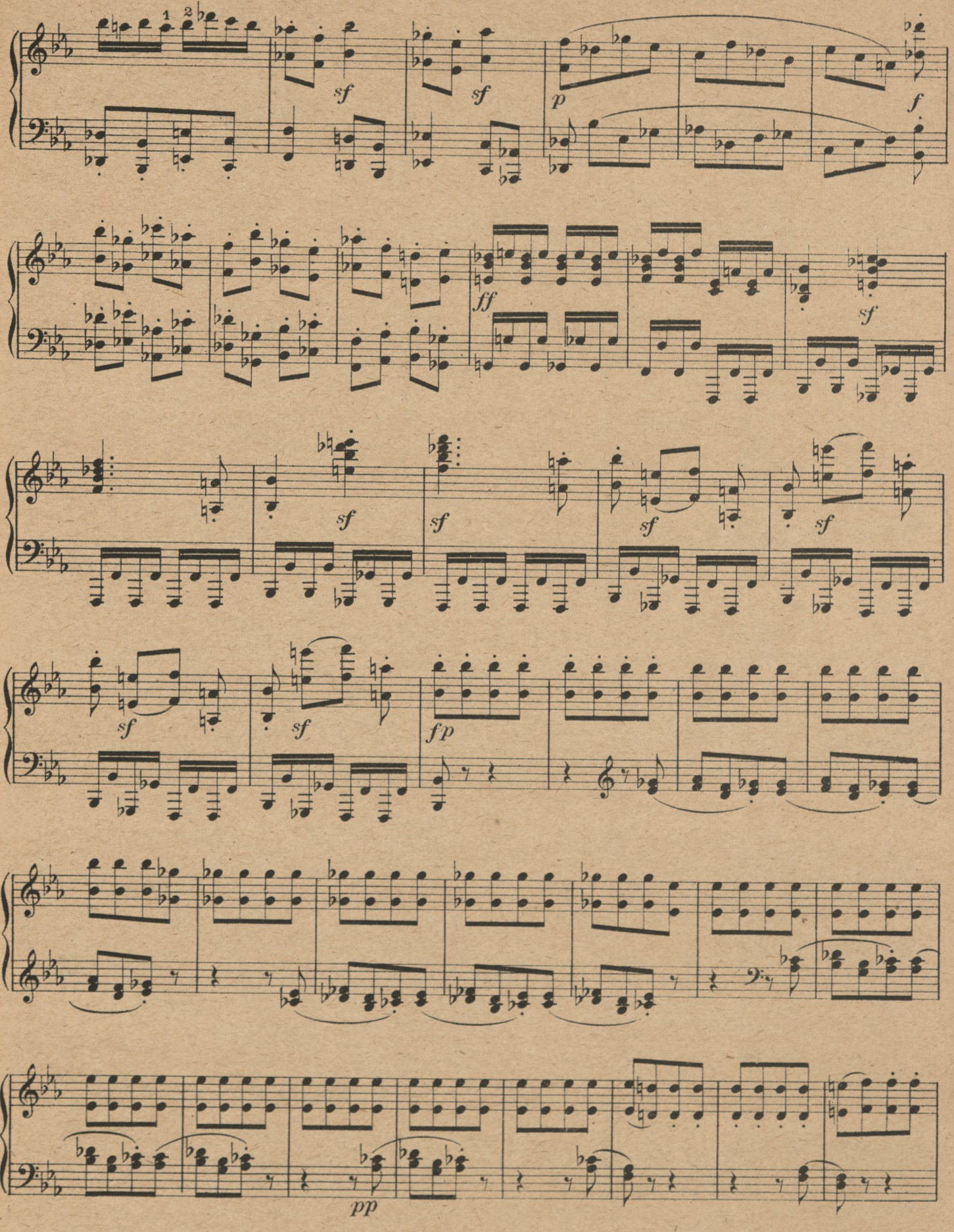
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ff
sf
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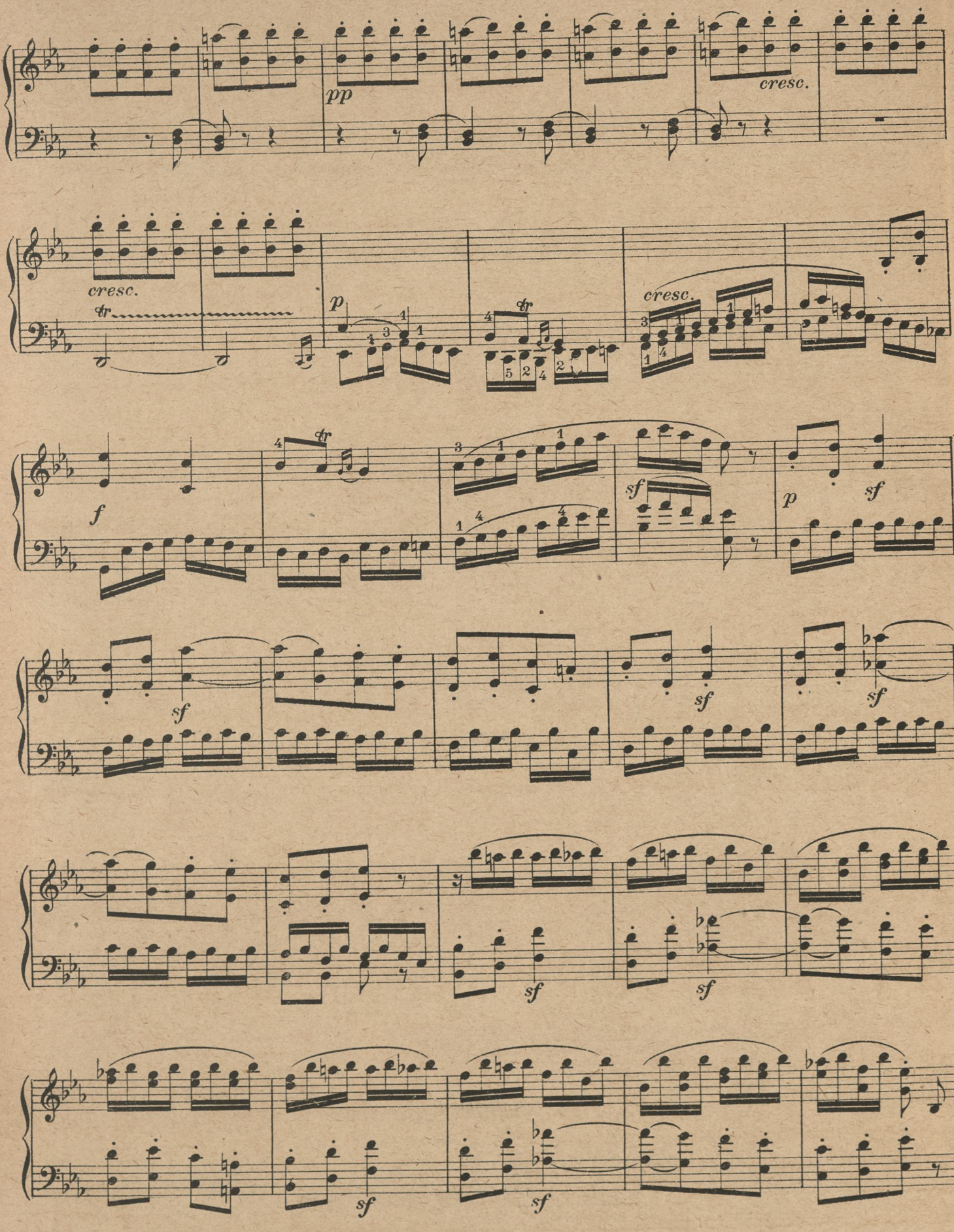
sf
sf
fp
pp


pp
cresc.
cresc.
tr
p
tr
cresc.
f
tr
sf
p
sf
sf
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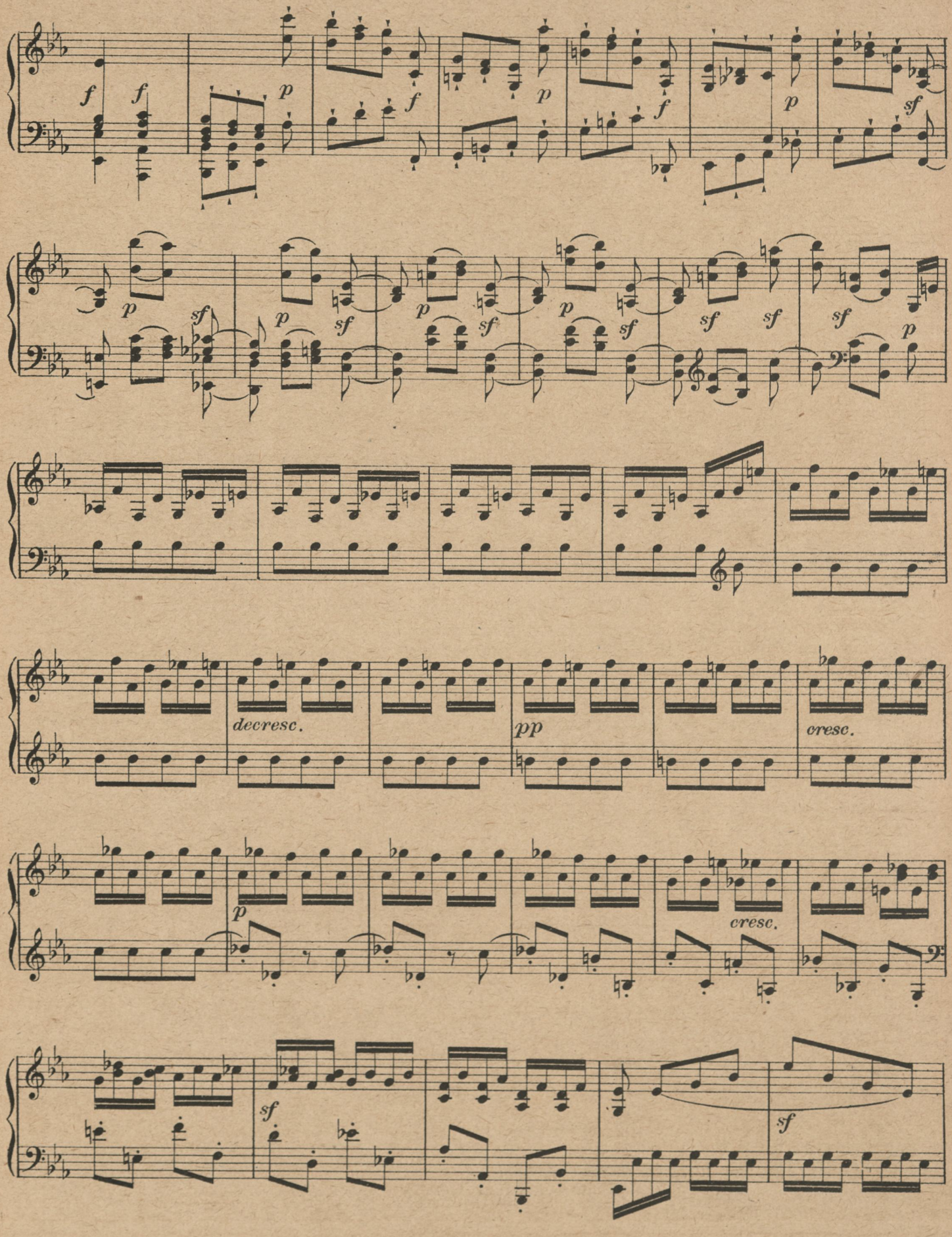
sf
sf


f
f
p
f
p
f
p
sf
p
sf
p
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p
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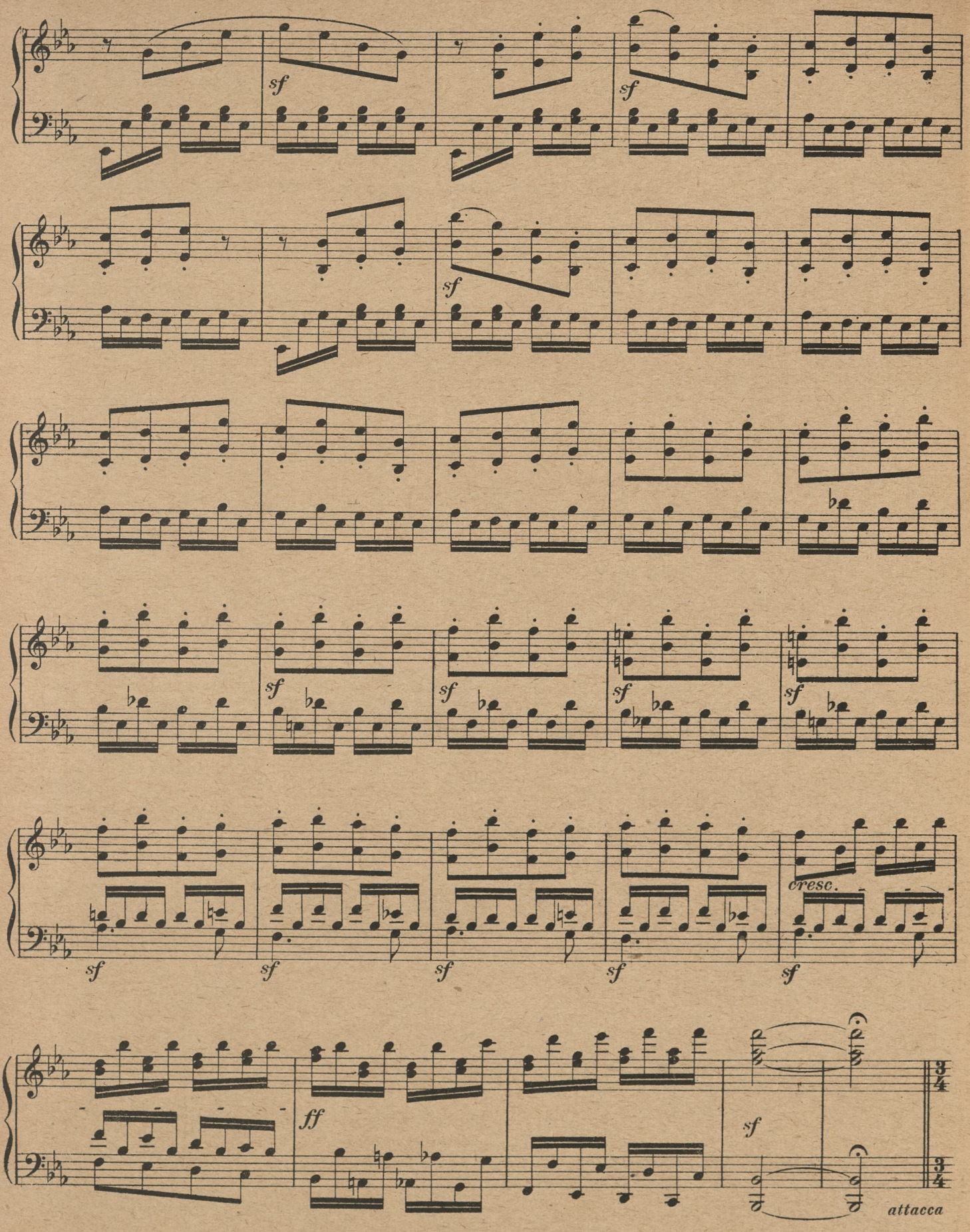
sf
sf
p
decresc.
pp
cresc.
p
cresc.
sf
sf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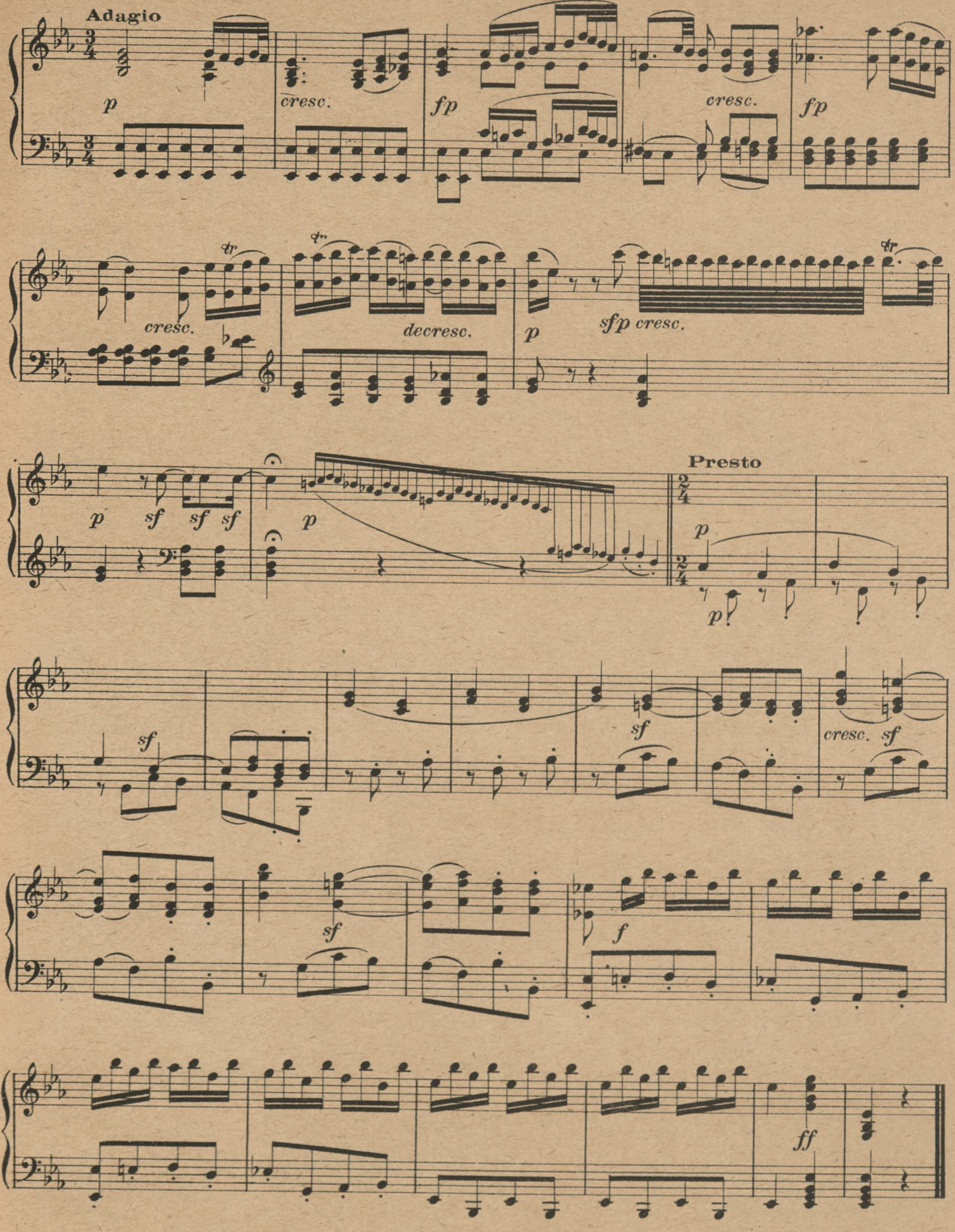
sf
sf
sf
sf
cresc.
ff
sf
attacca


Adagio
p
cresc.
fp
cresc.
fp
tr
cresc.
tr
decresc.
p
sfp cresc.
tr
p sf sf sf
p
Presto
p
p
sf
sf
cresc. sf
sf
f
ff

SONATE

(Quasi una Fantasia)

à la Comtesse Giulia Guicciardi

Op. 27. – Nº 2

Nº 14

Adagio sostenuto

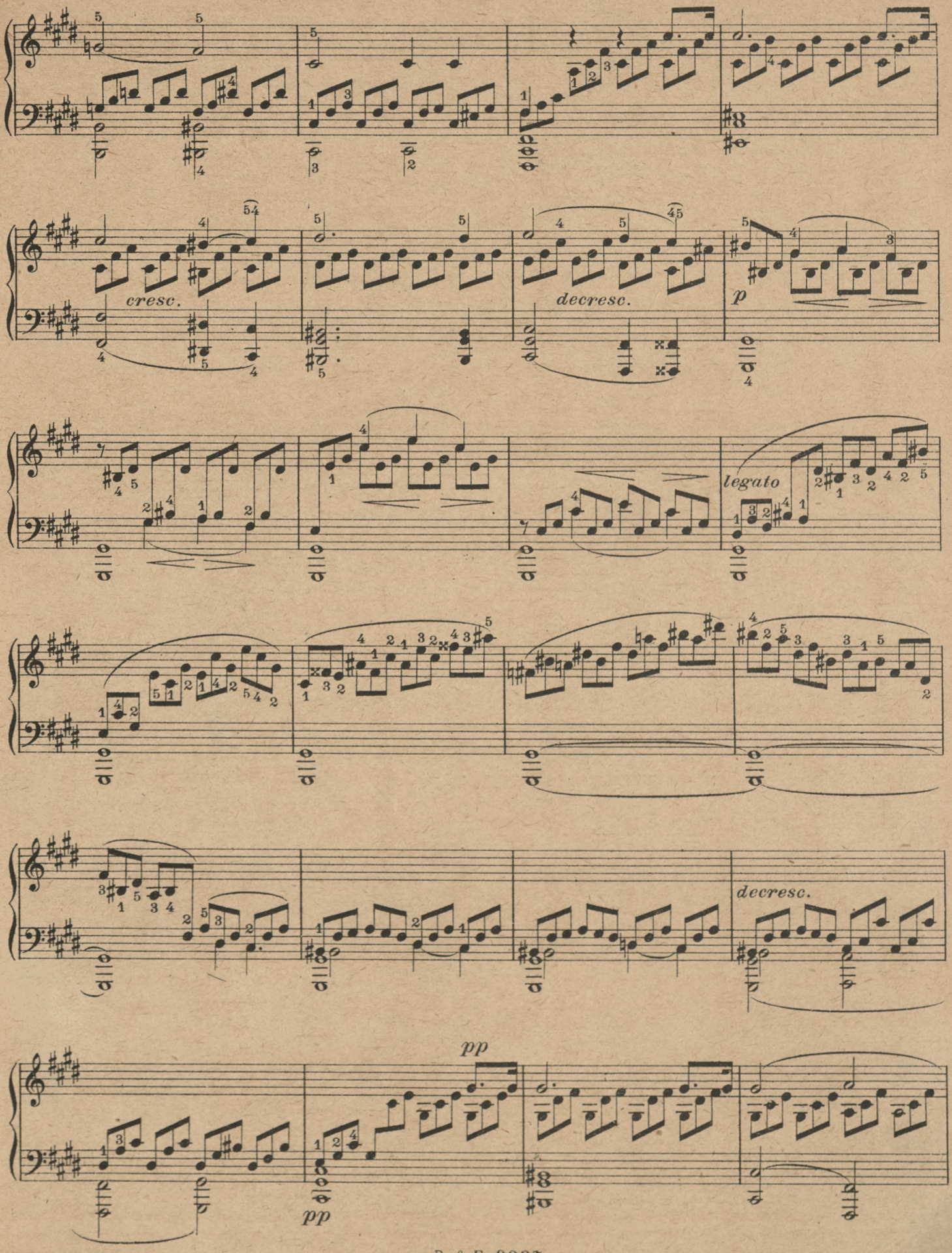
si deve suonare tutto questo pezzo delicatissimamente e senza sordini

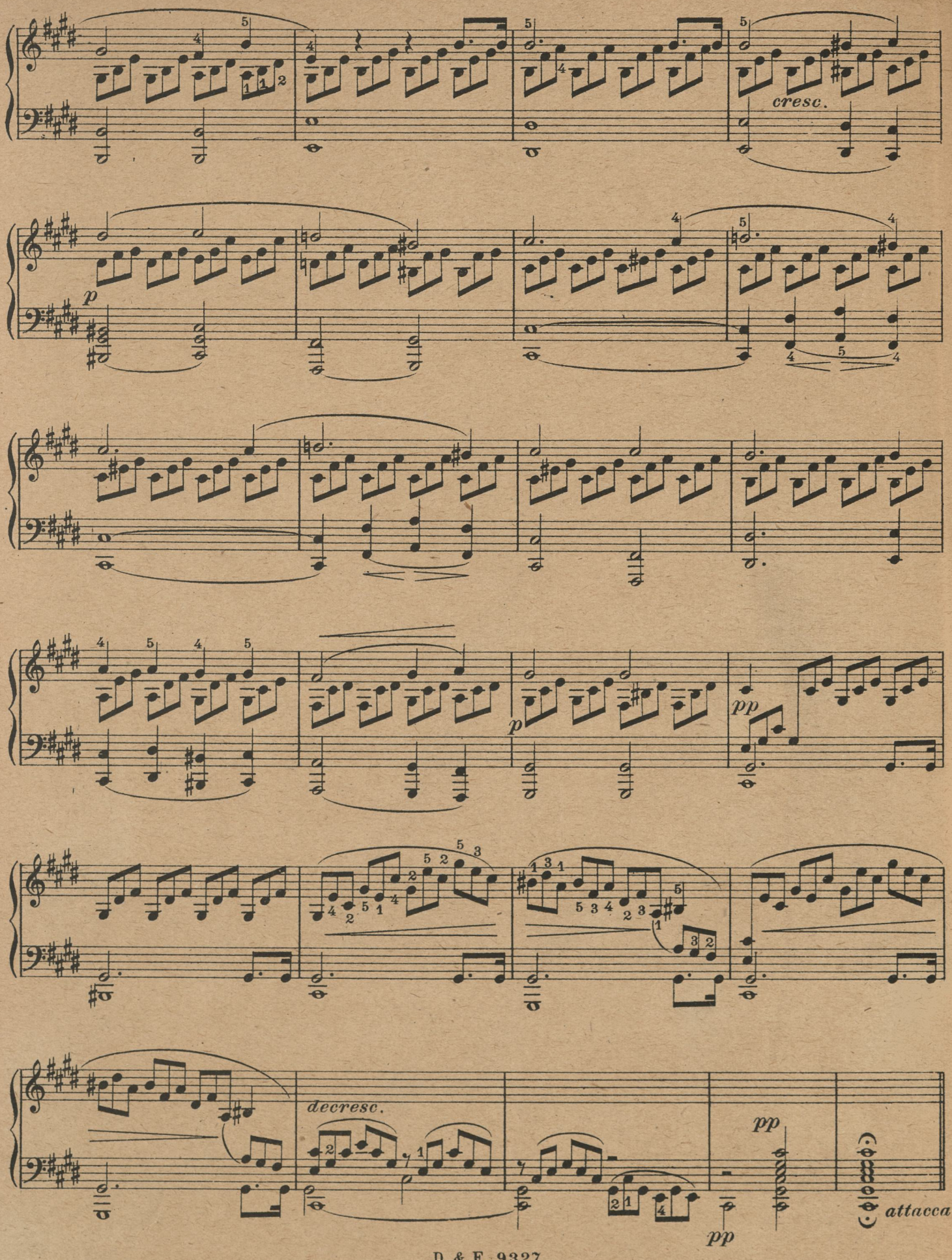
PIANO

sempre pp senza sordini (1)

pp

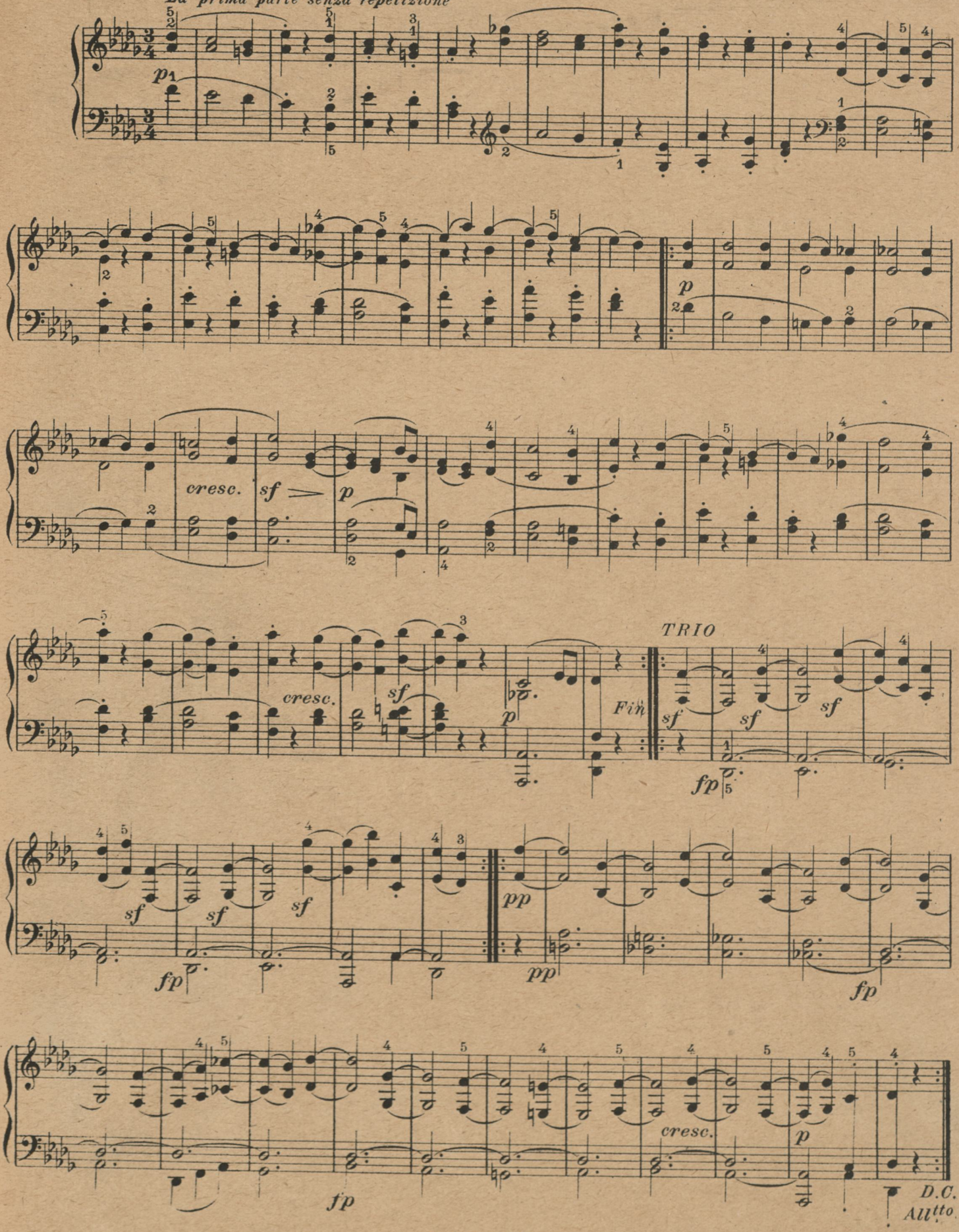
(1) Senza Sordino = *avec Ped.* – Con Sordino = *sans Ped.*

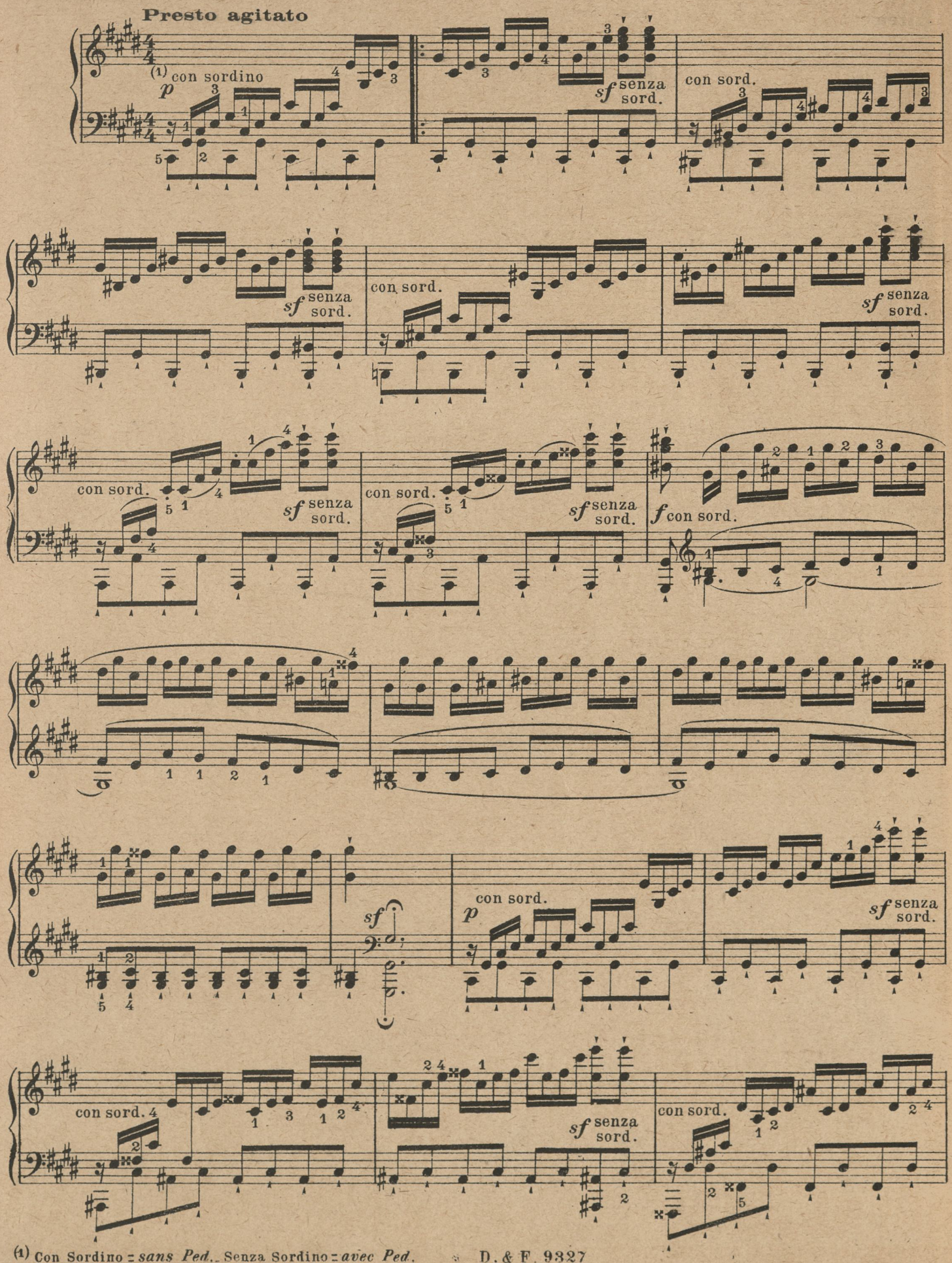

cresc.
decresc.
p
legato
decresc.
pp
pp


cresc.
p
p
pp
decresc.
pp
pp
attacca

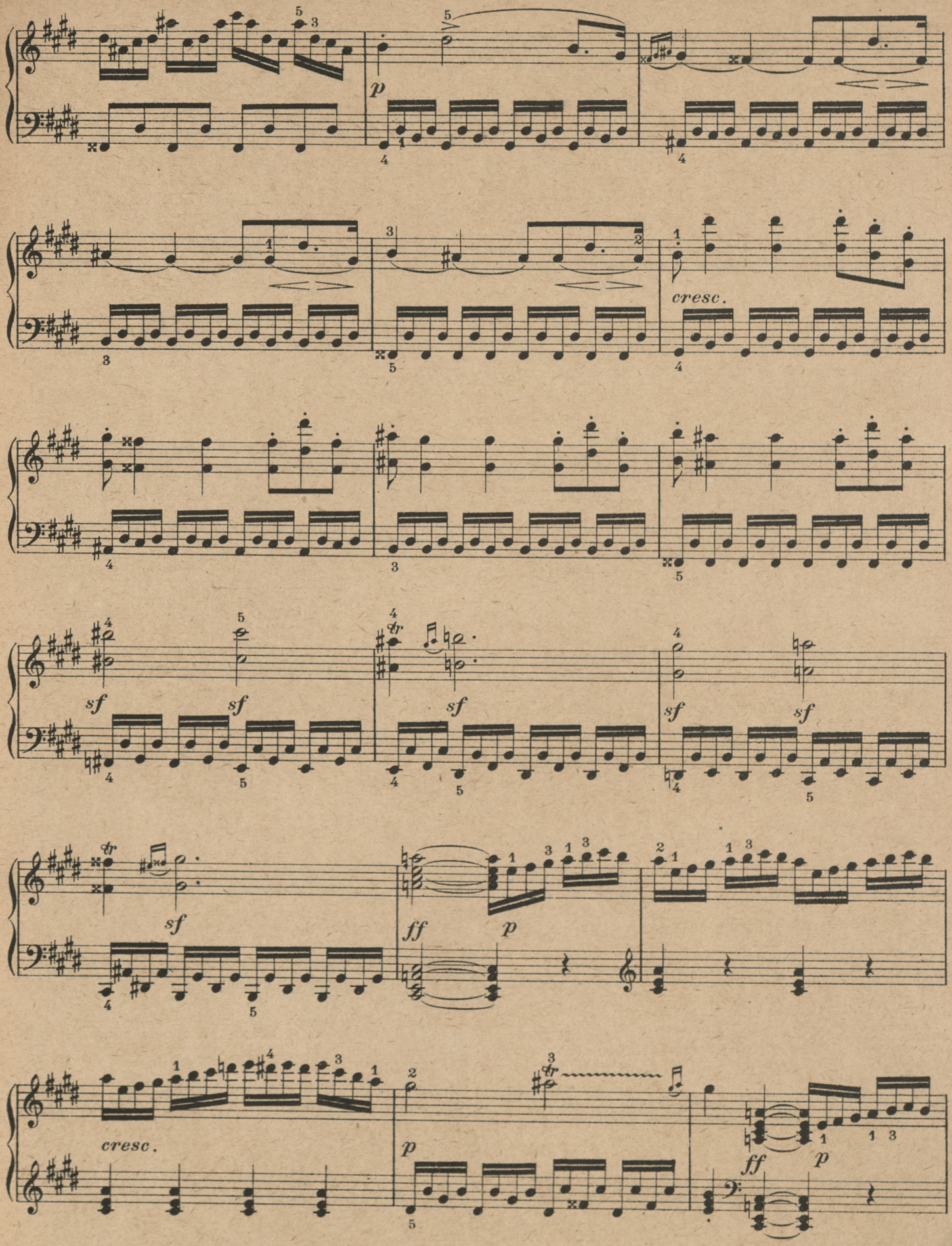
Allegretto

La prima parte senza repetizione





(1) Con Sordino = *sans Ped.*. Senza Sordino = *avec Ped.*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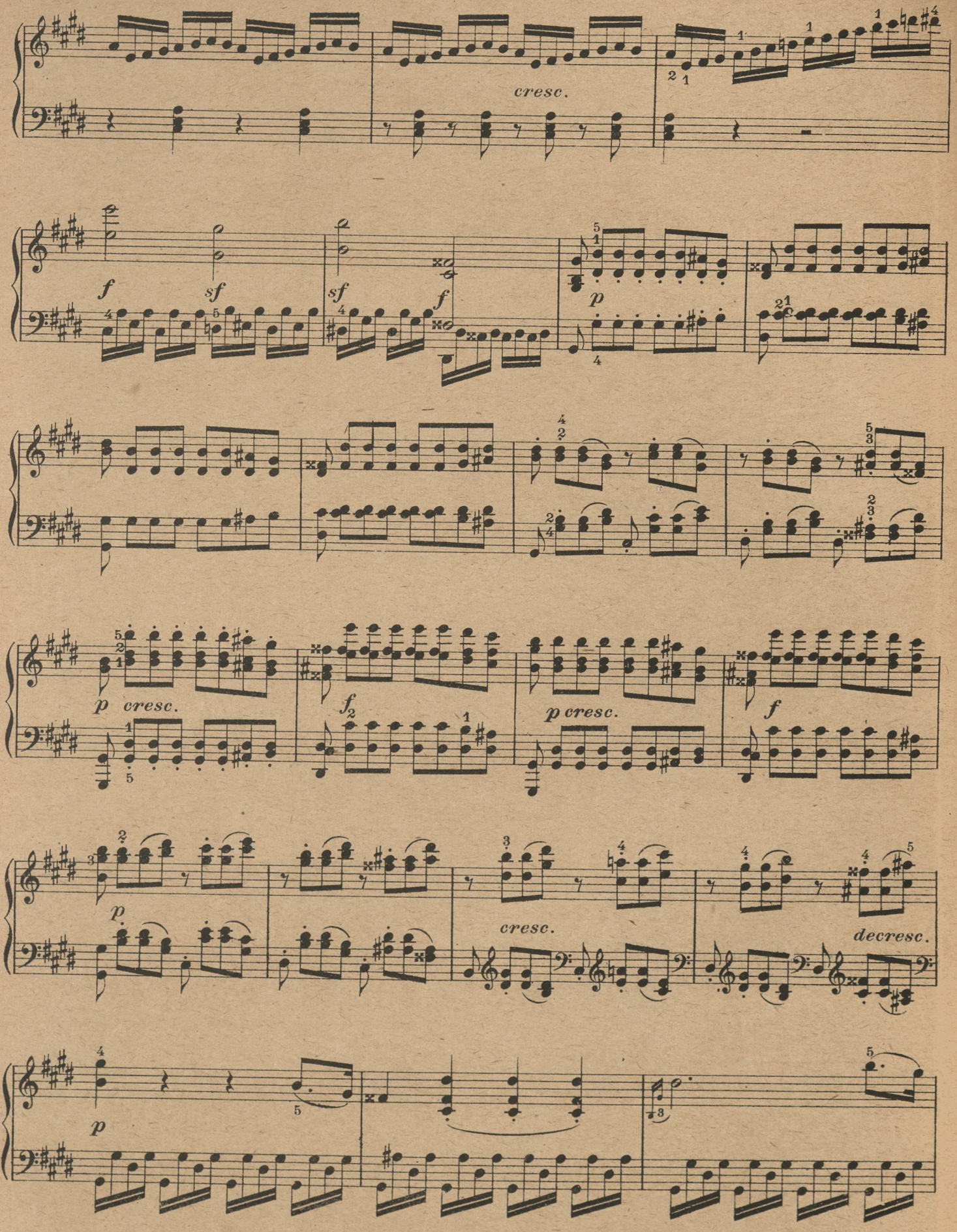
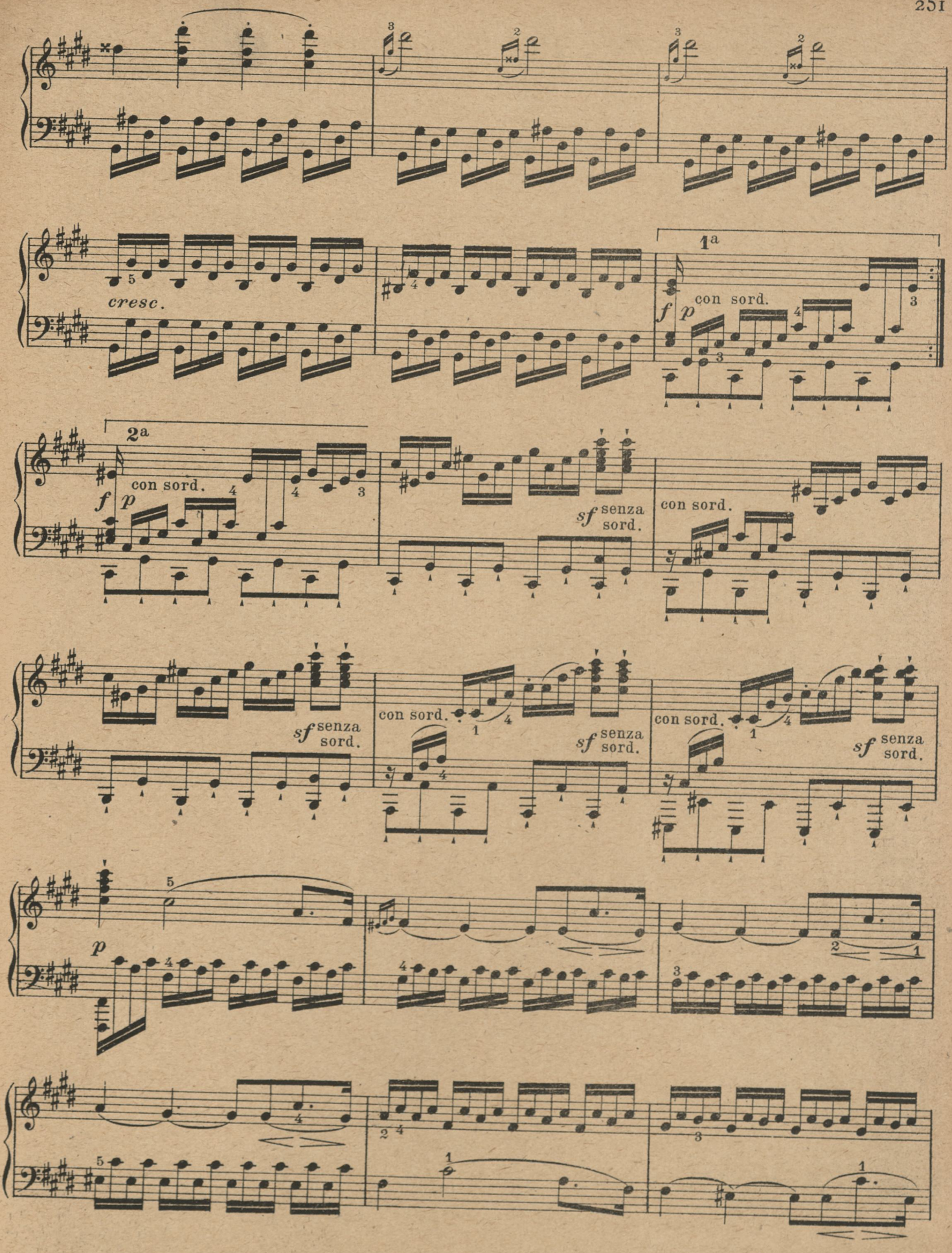
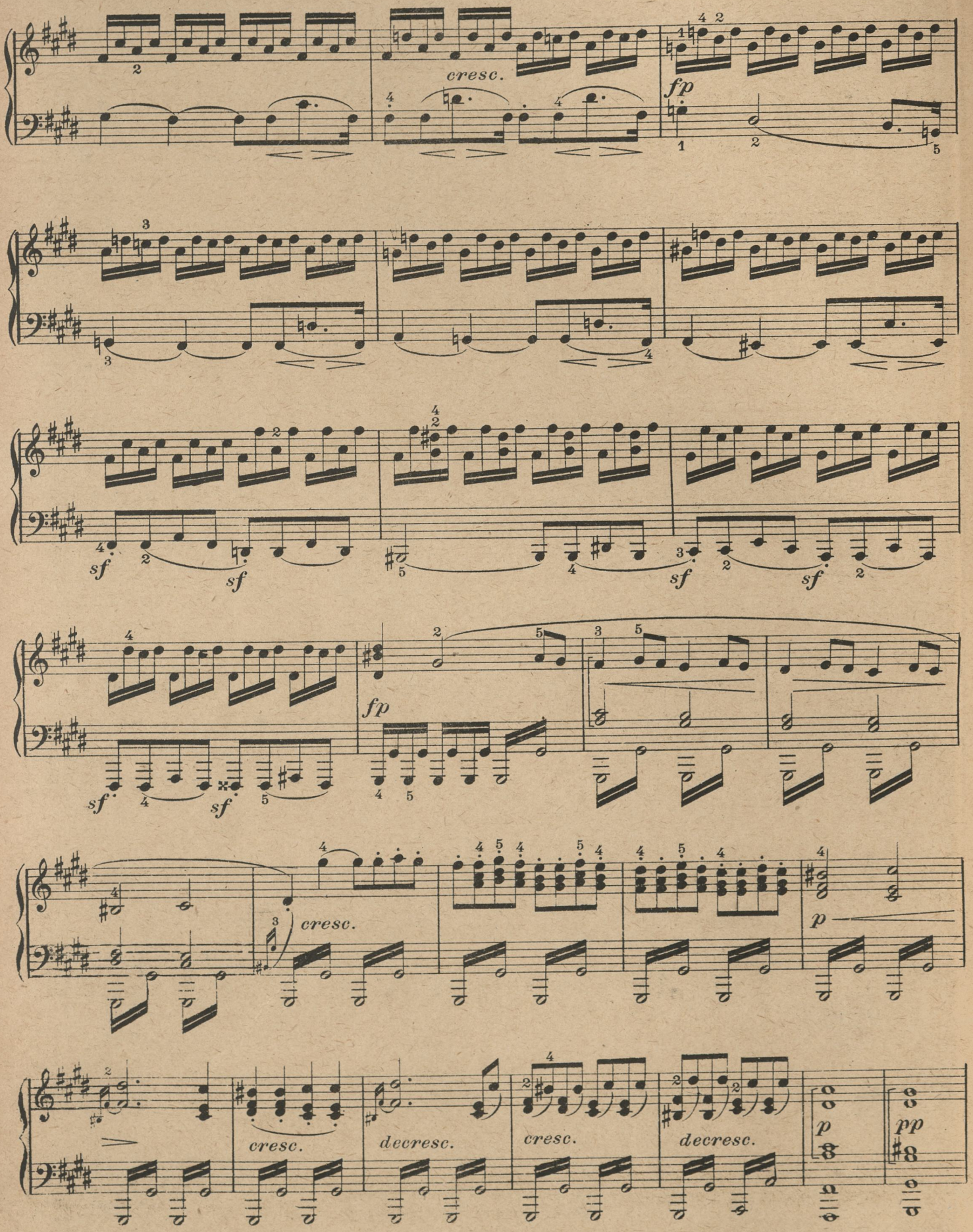
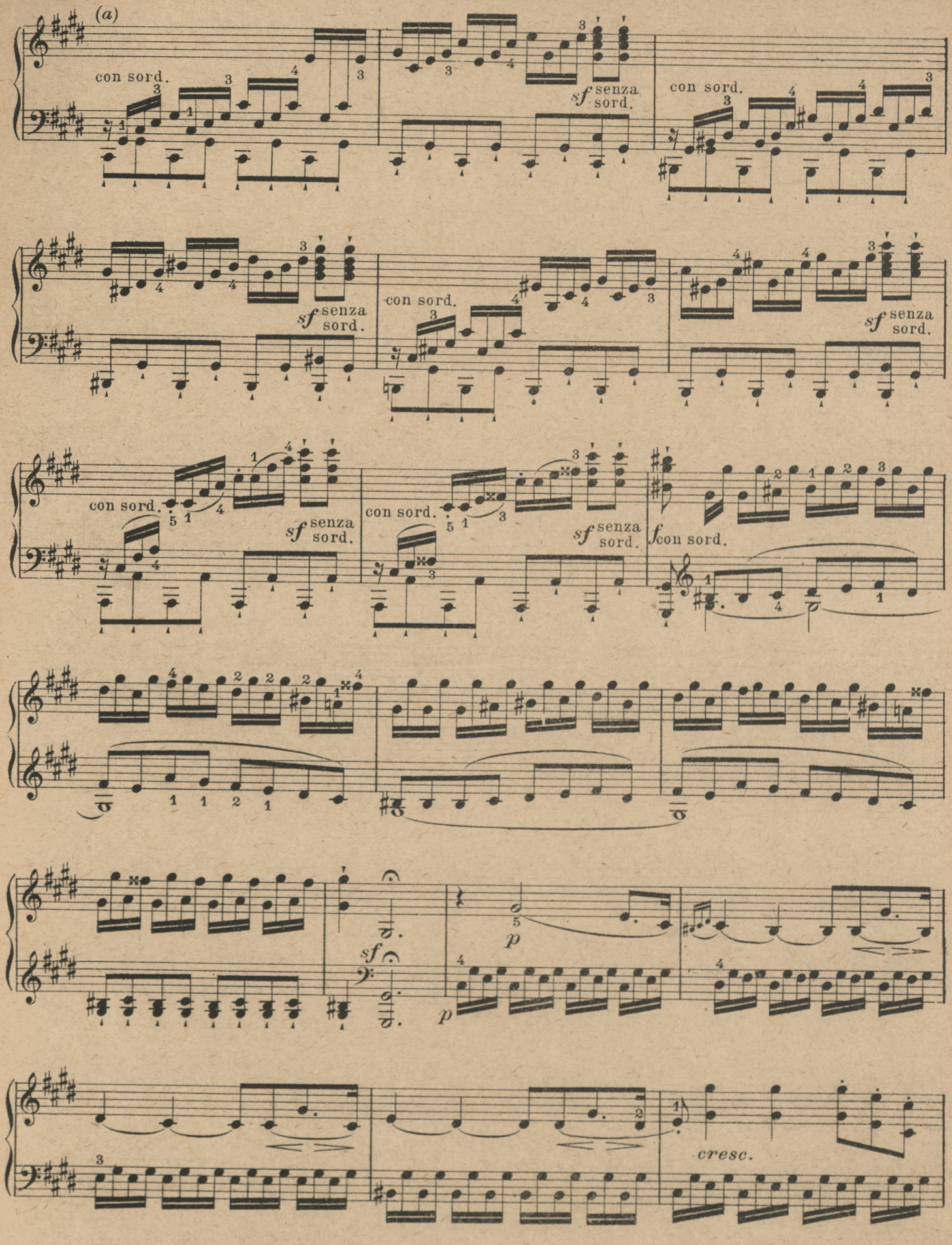
cresc.
sf
sf
sf
sf
sf
sf
ff
p
cresc.
p
ff
p

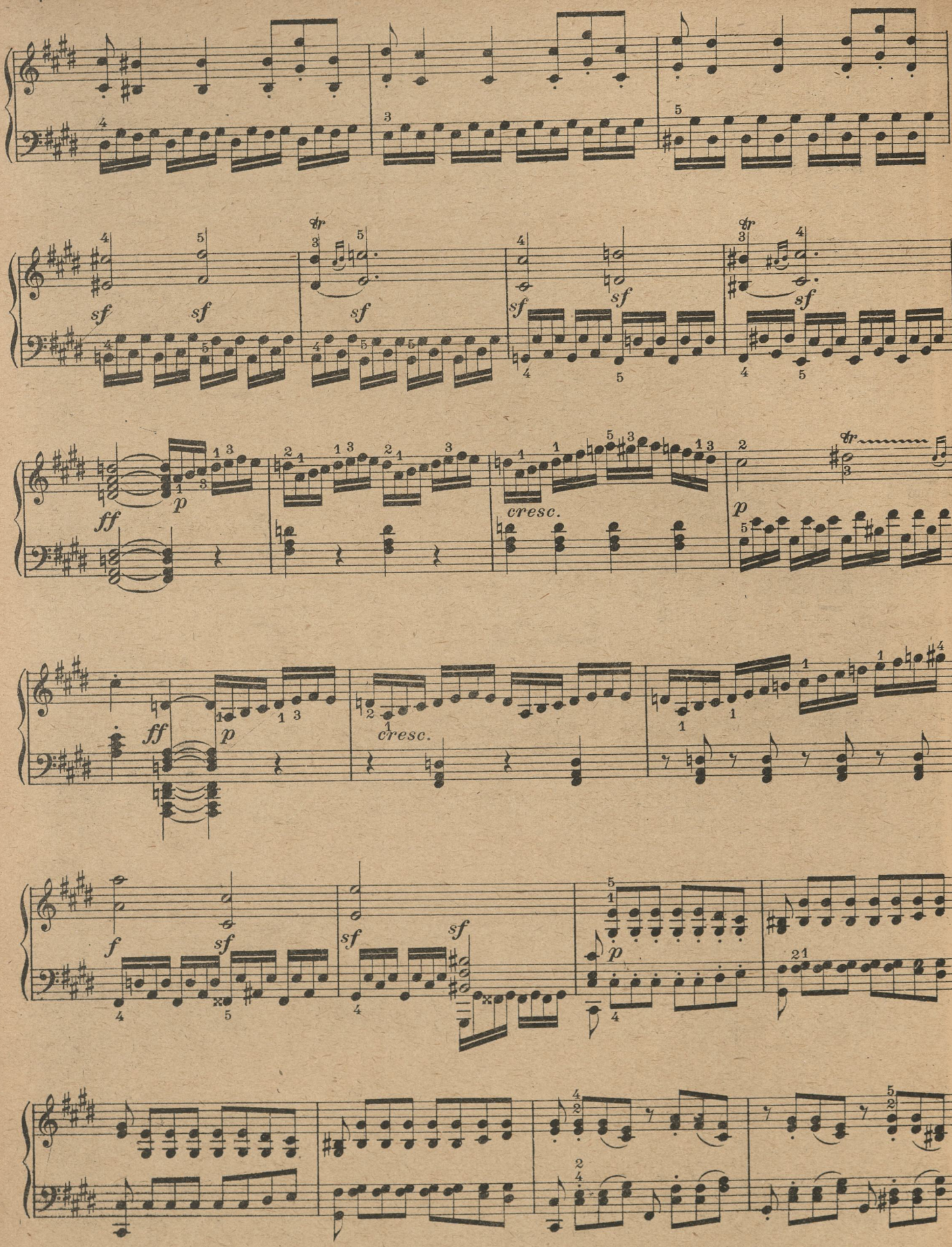

cresc.
f
sf
sf
f
p
p cresc.
f2
p cresc.
f
p
cresc.
decresc.
p


cresc.
1a
con sord.
2a
con sord.
sf senza sord.
con sord.
sf senza sord.
con sord.
sf senza sord.
con sord.
sf senza sord.


cresc.
fp
sf
sf
sf
sf
fp
cresc.
p
cresc.
decresc.
cresc.
decresc.
p
pp



(a) Voir notes critiques, Sonate XIV.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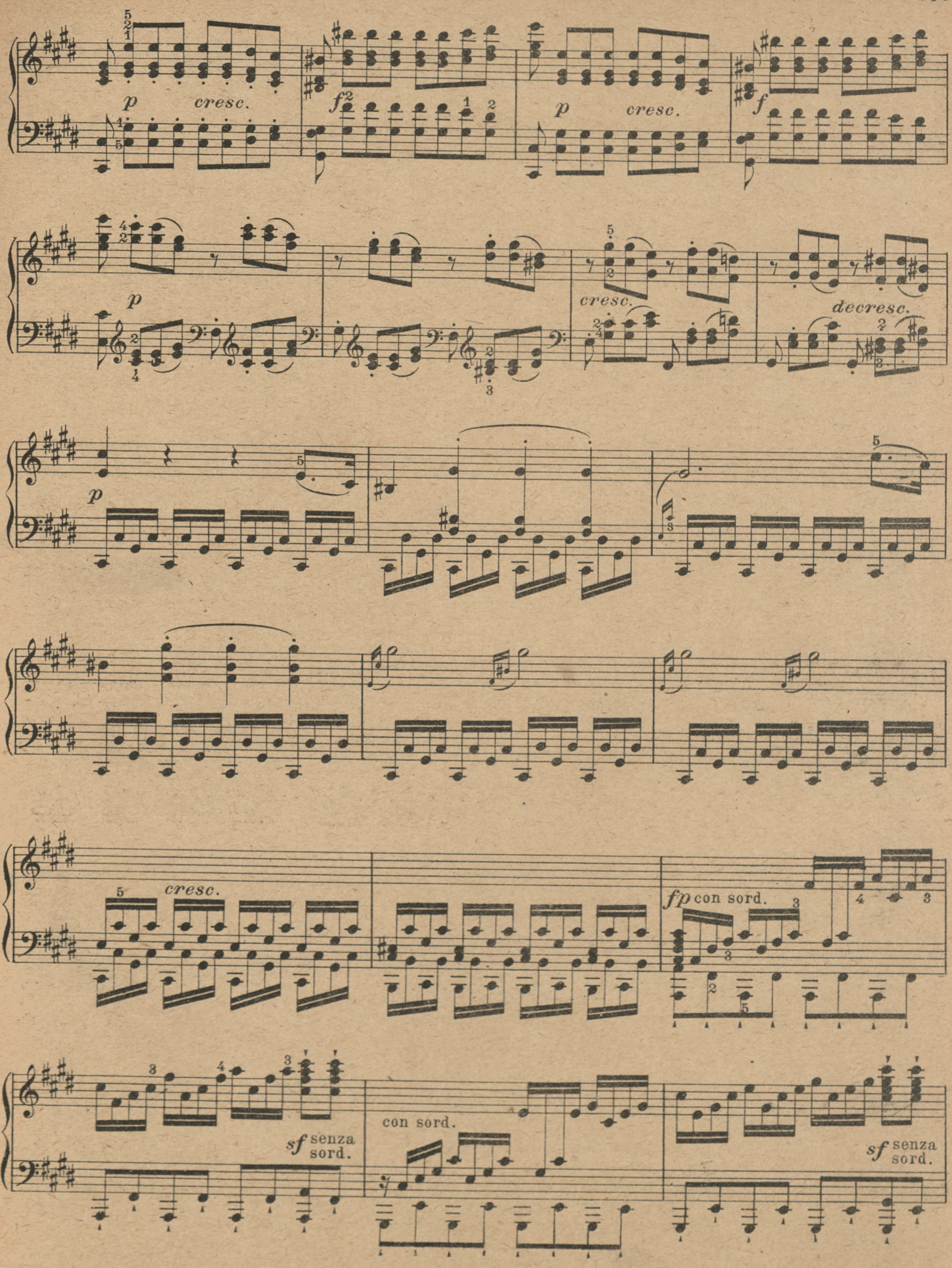
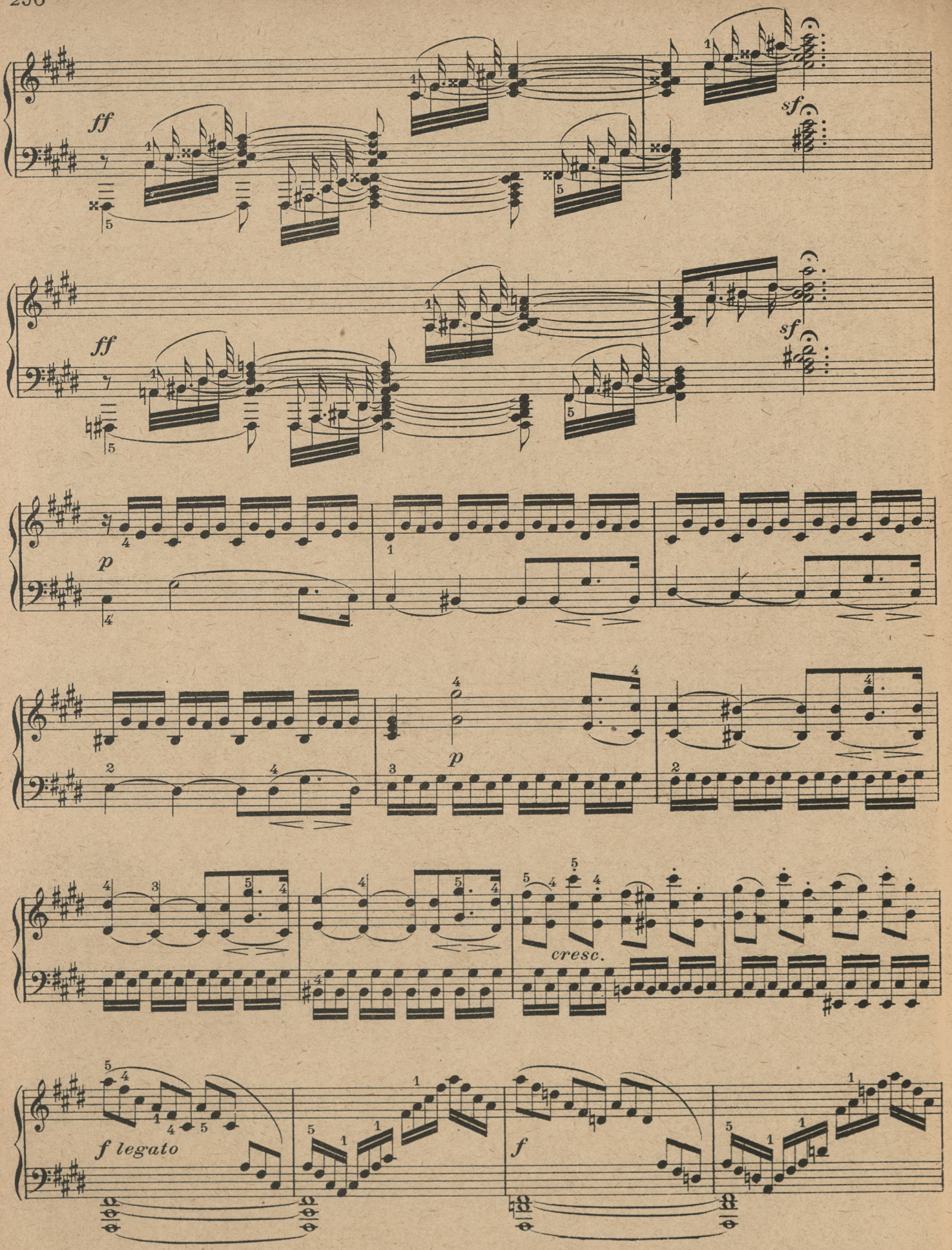
f


p cresc.
f2
p cresc.
f
p
cresc.
decresc.
p
5
cresc.
fp con sord.
sf senza sord.
con sord.
sf senza sord.


ff
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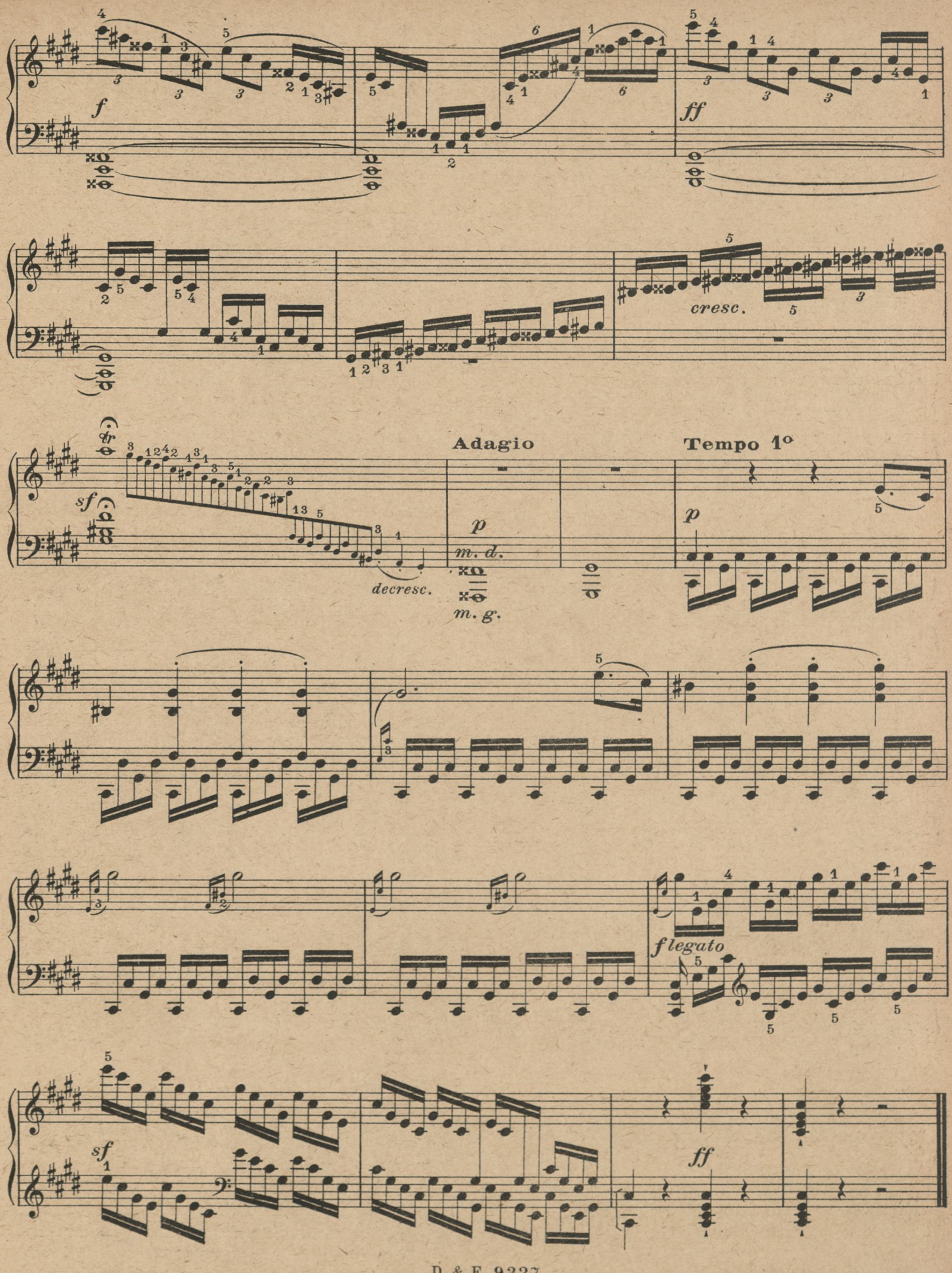
ff
sf
p
p
cresc.
f legato
f


f
ff
cresc.
Adagio
Tempo 1°
p
m. d.
m. g.
decresc.
sf
flegato
sf
ff

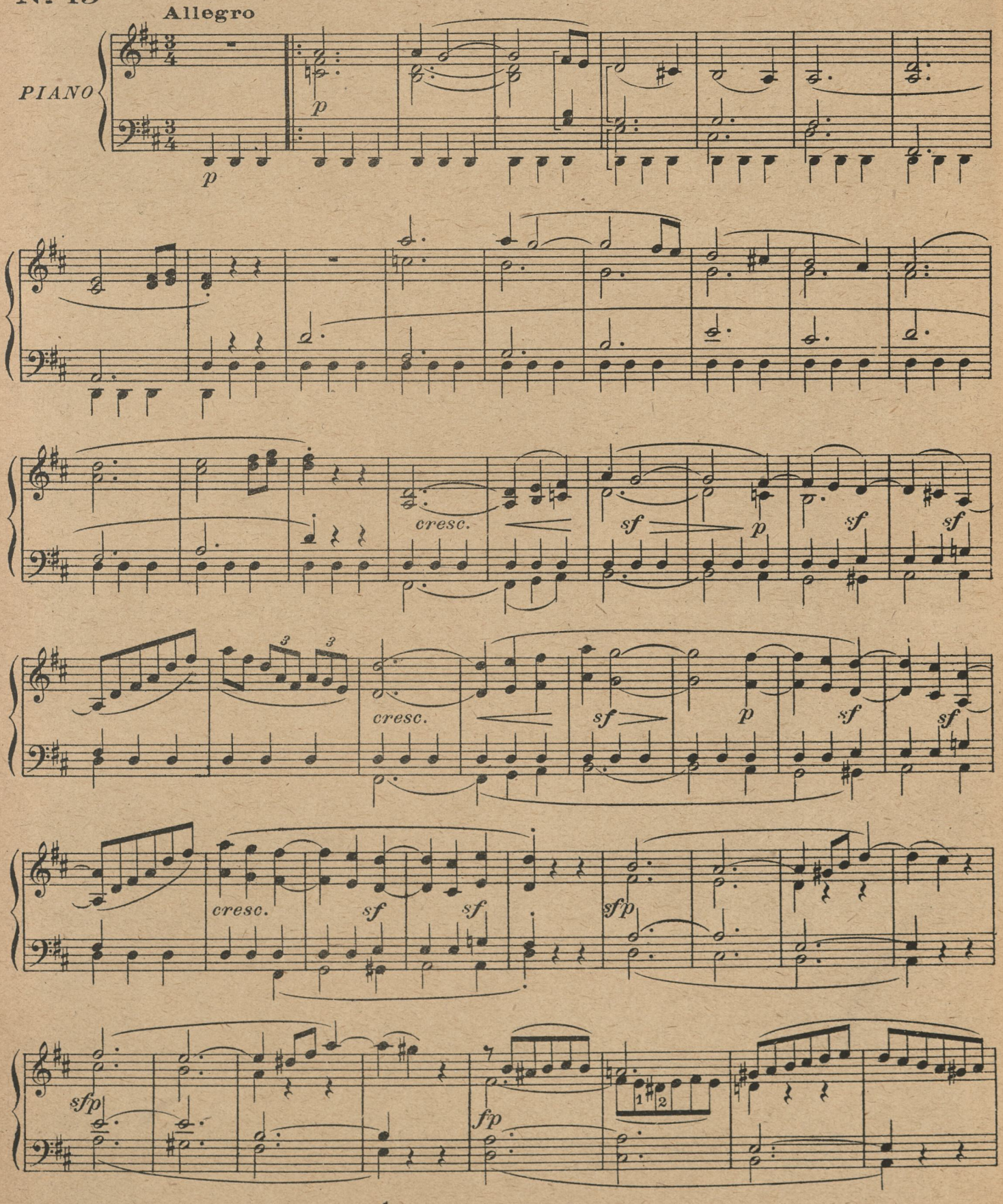
SONATE

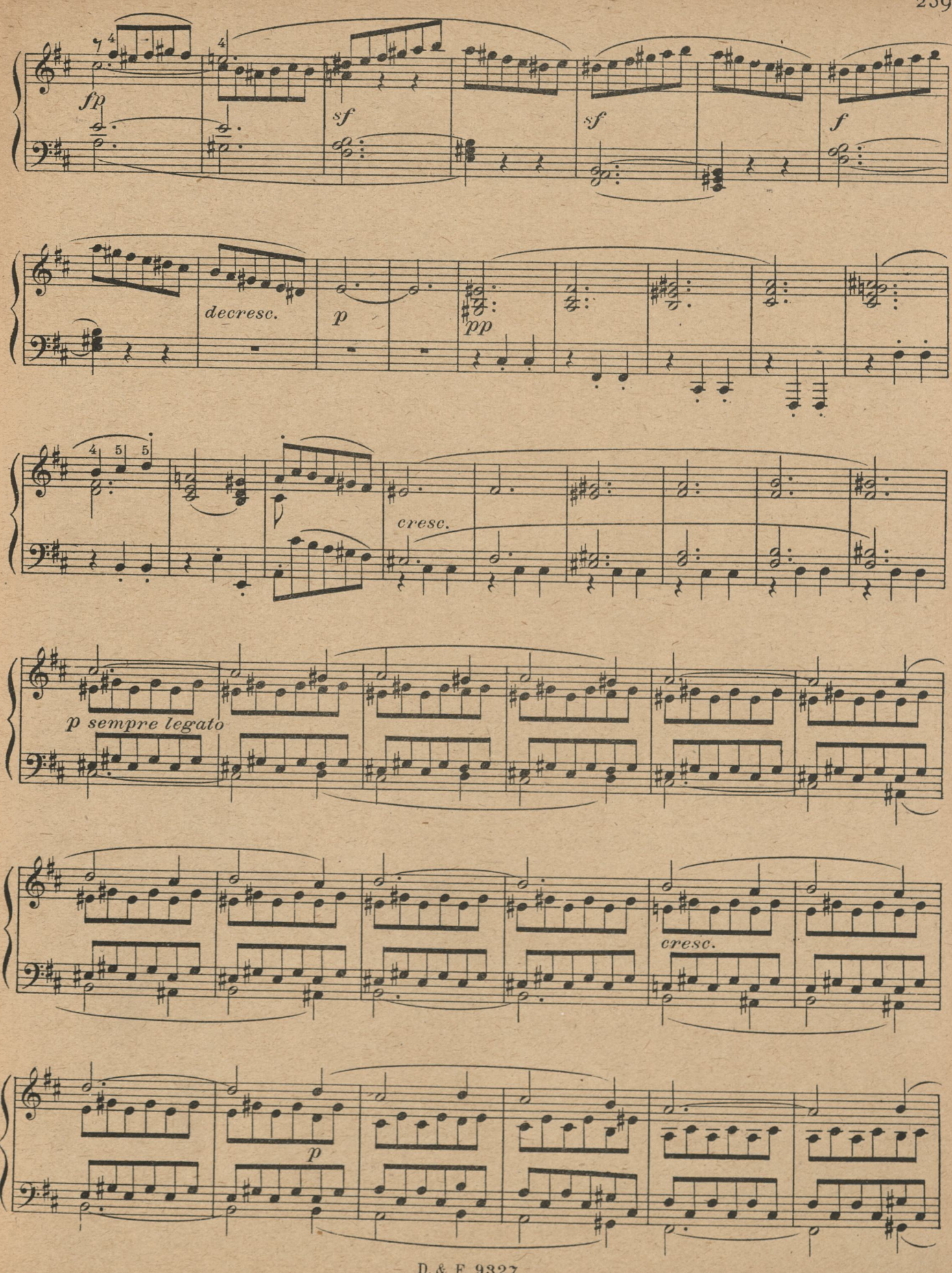
à Joseph de Sonnenfels

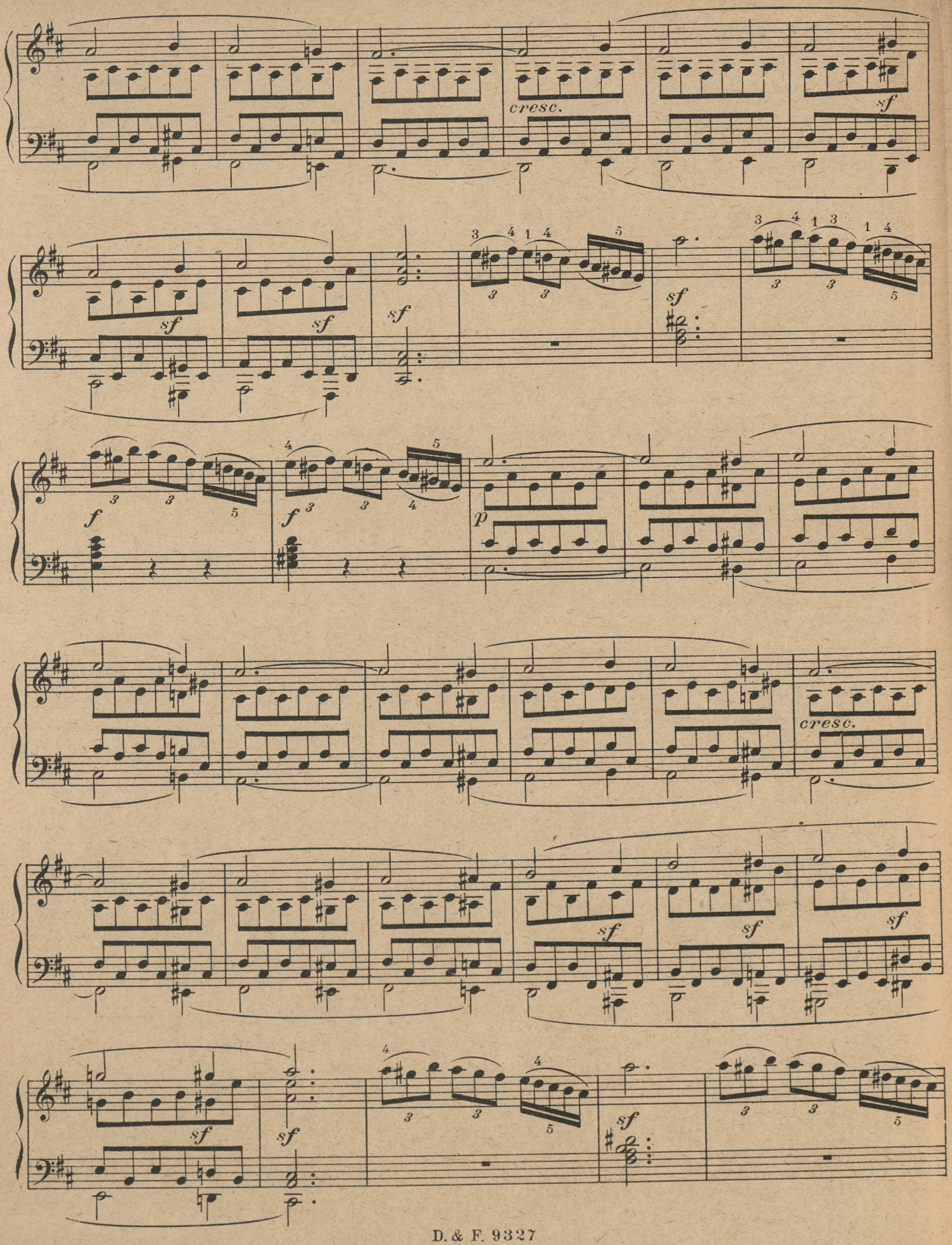
Op. 28

Nº 15

Allegro




fp
sf
sf
f
decresc.
p
pp
cresc.
p sempre legato
cresc.
p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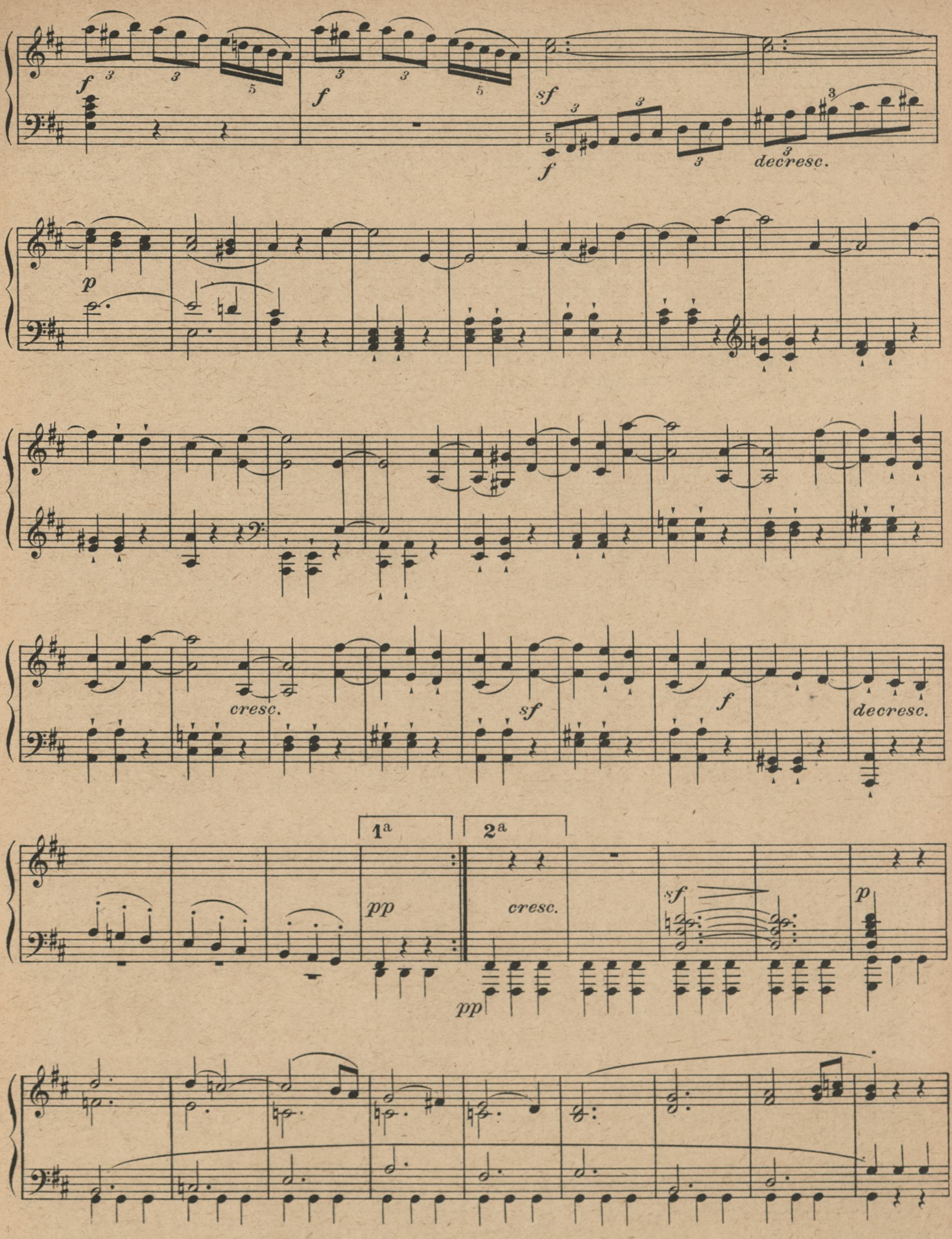
f
p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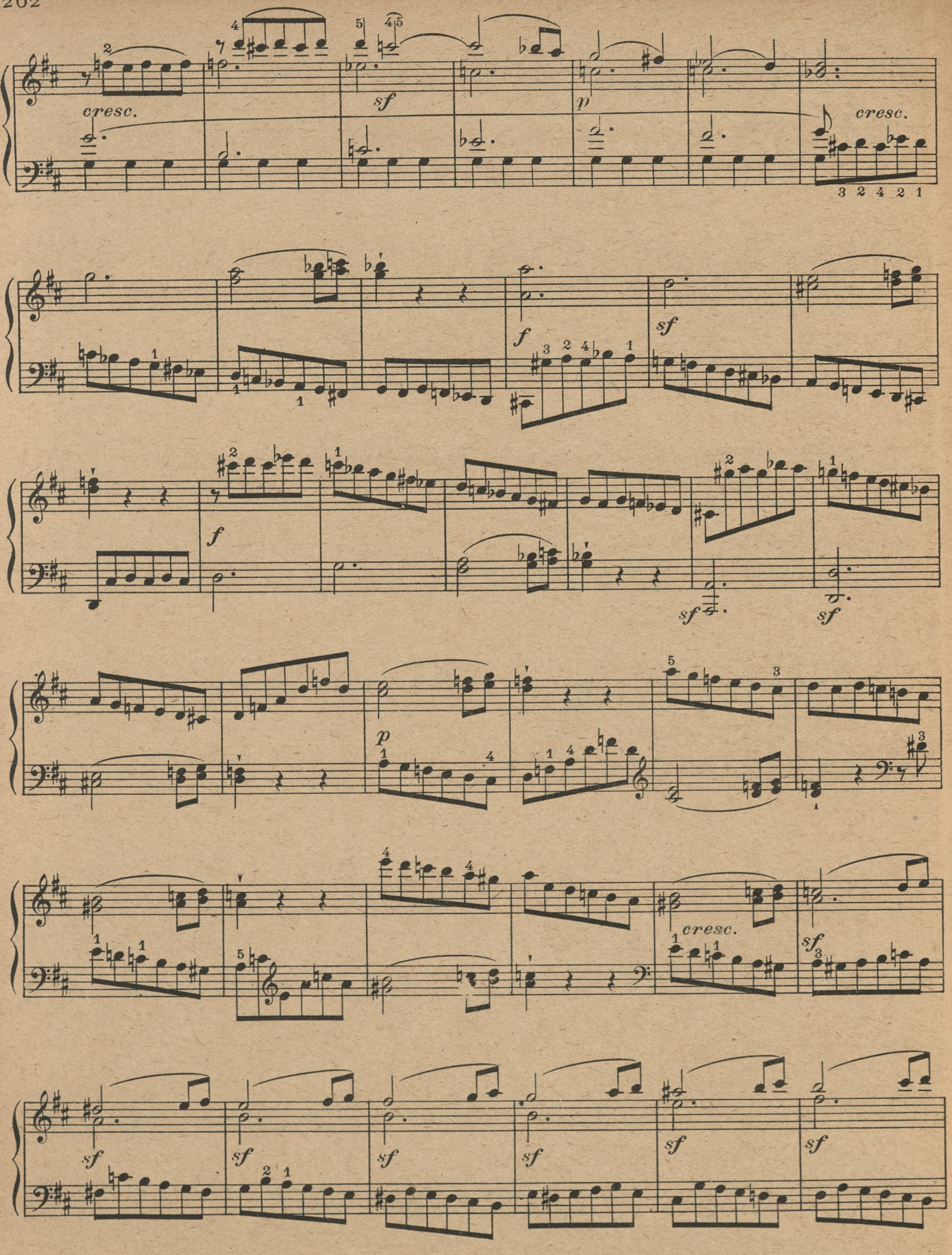
p
cresc.
sf
f
decresc.
1a
2a
pp
cresc.
sf
p
pp


cresc.
sf
p
cresc.
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f
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cresc.
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sf
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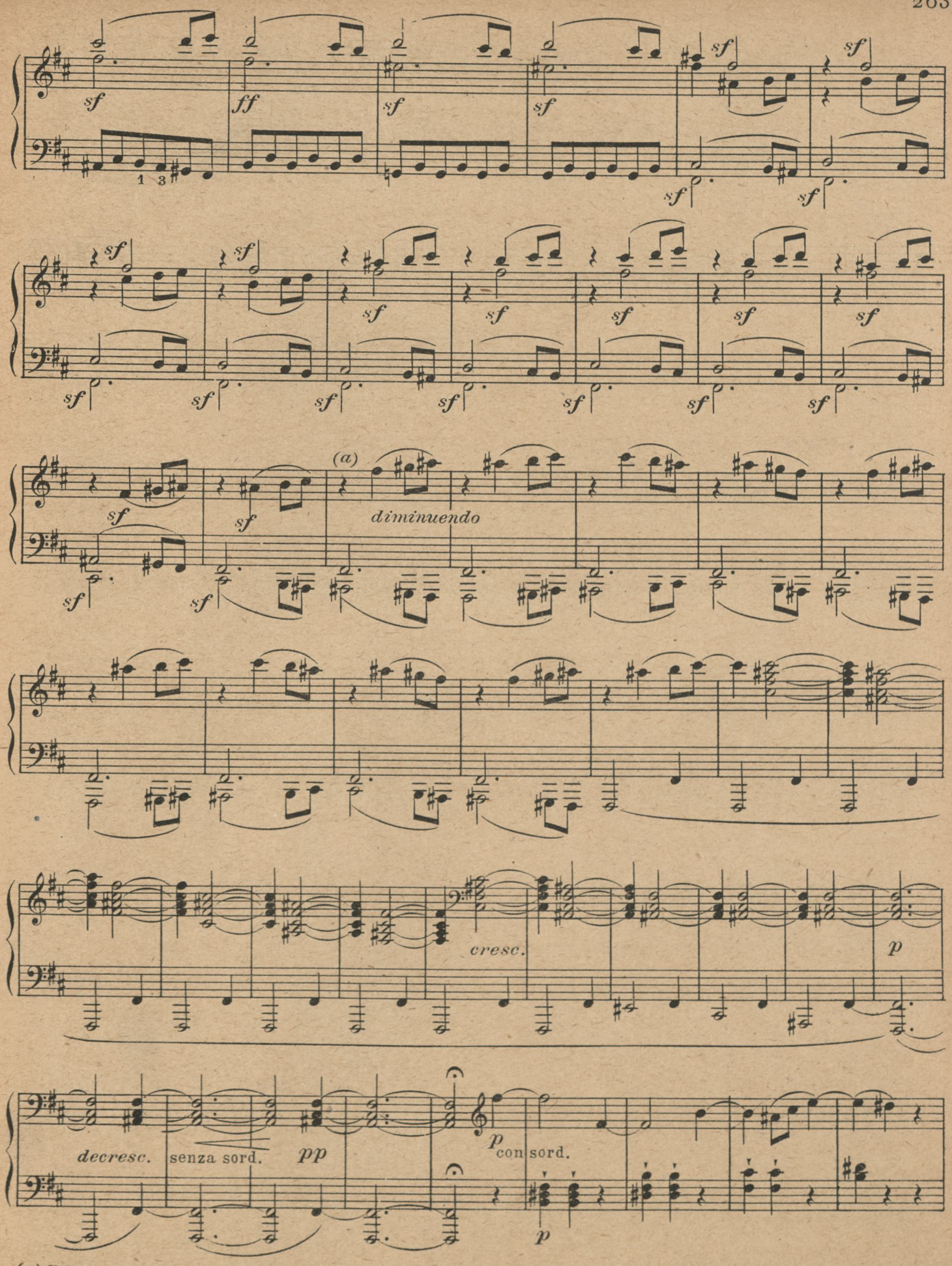
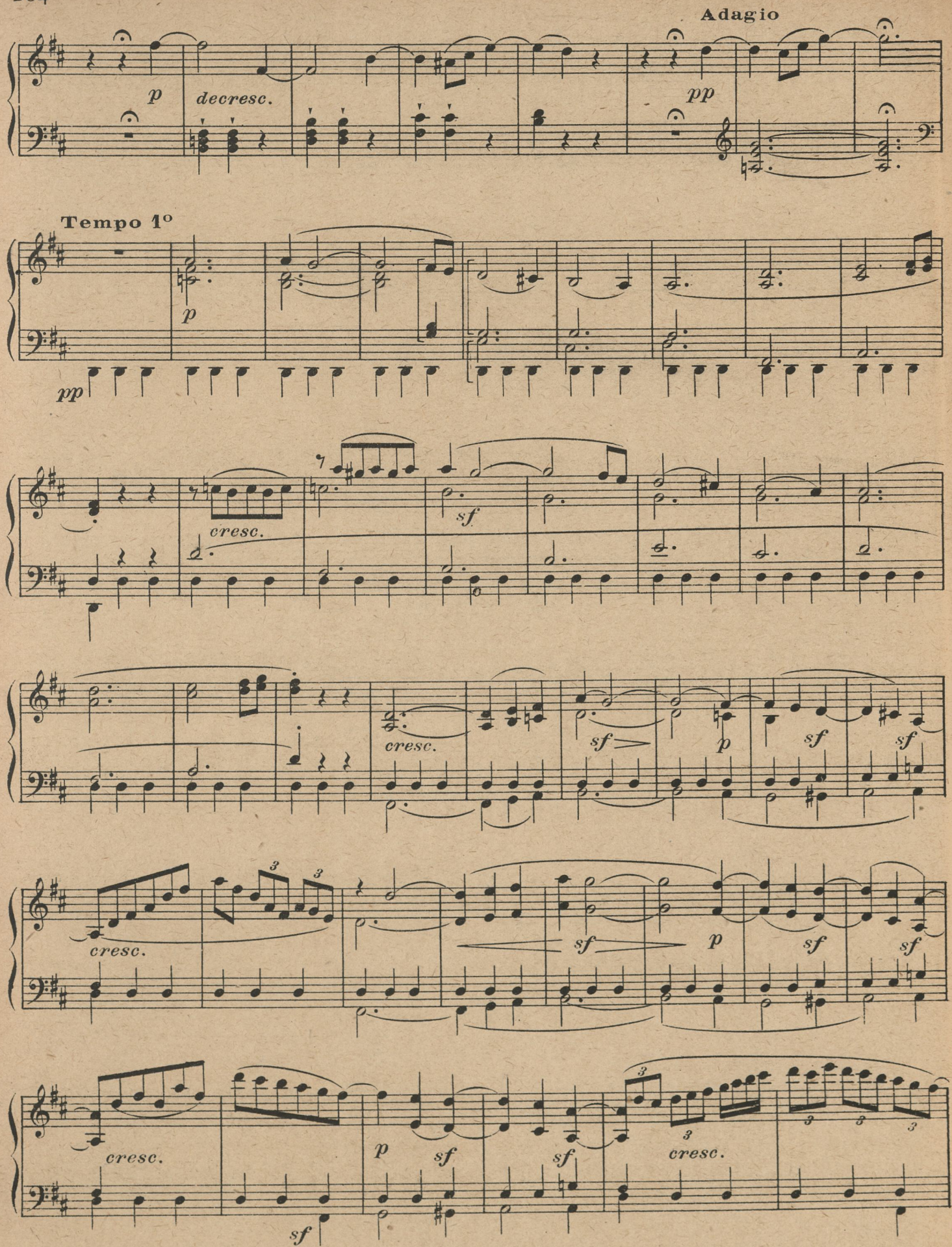


(a) Voir notes critiques, Sonate XV.


Adagio
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decresc.
pp
Tempo 1°
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pp
cresc.
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cresc.
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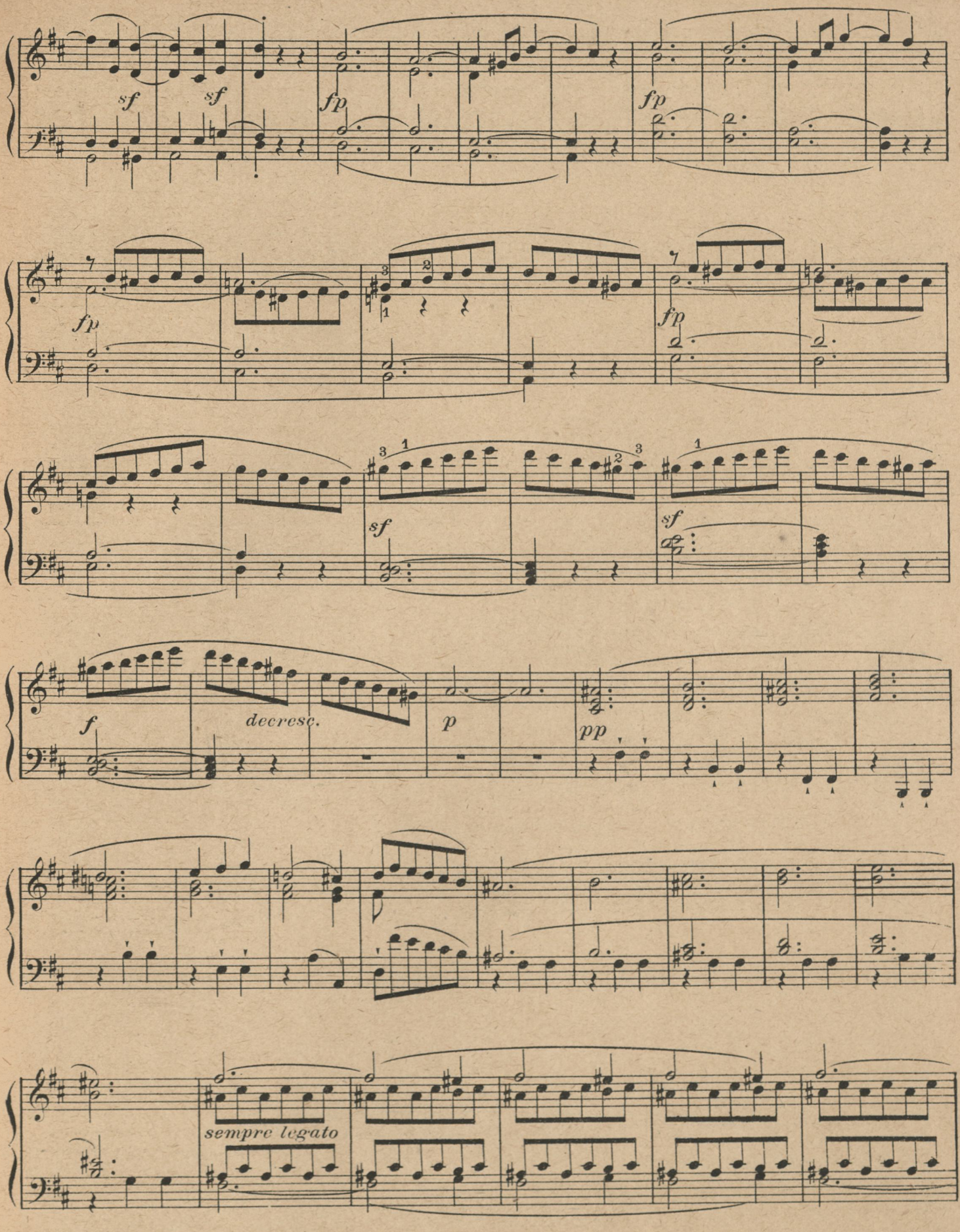
cresc.
sf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p
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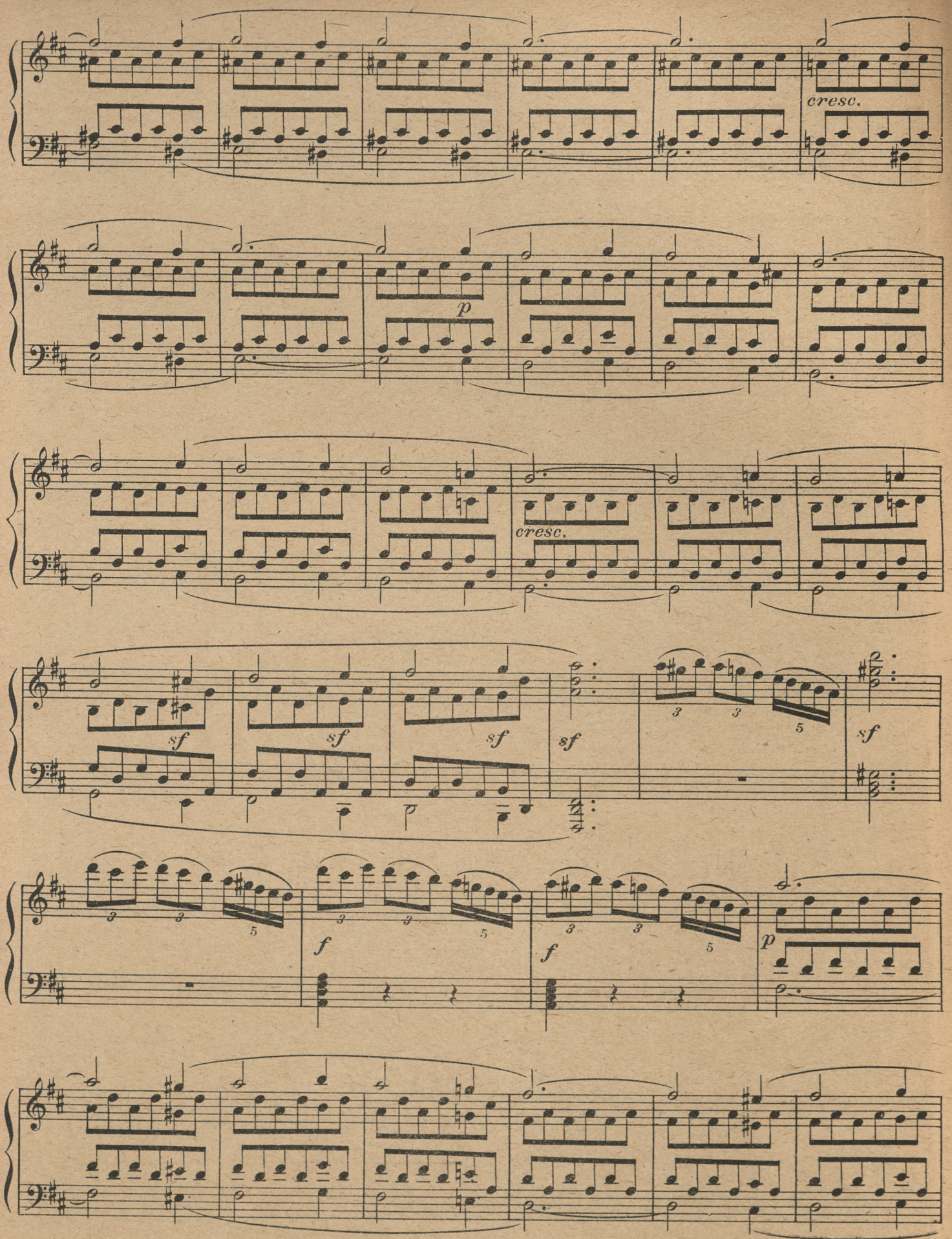
sempre legato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cresc.
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5
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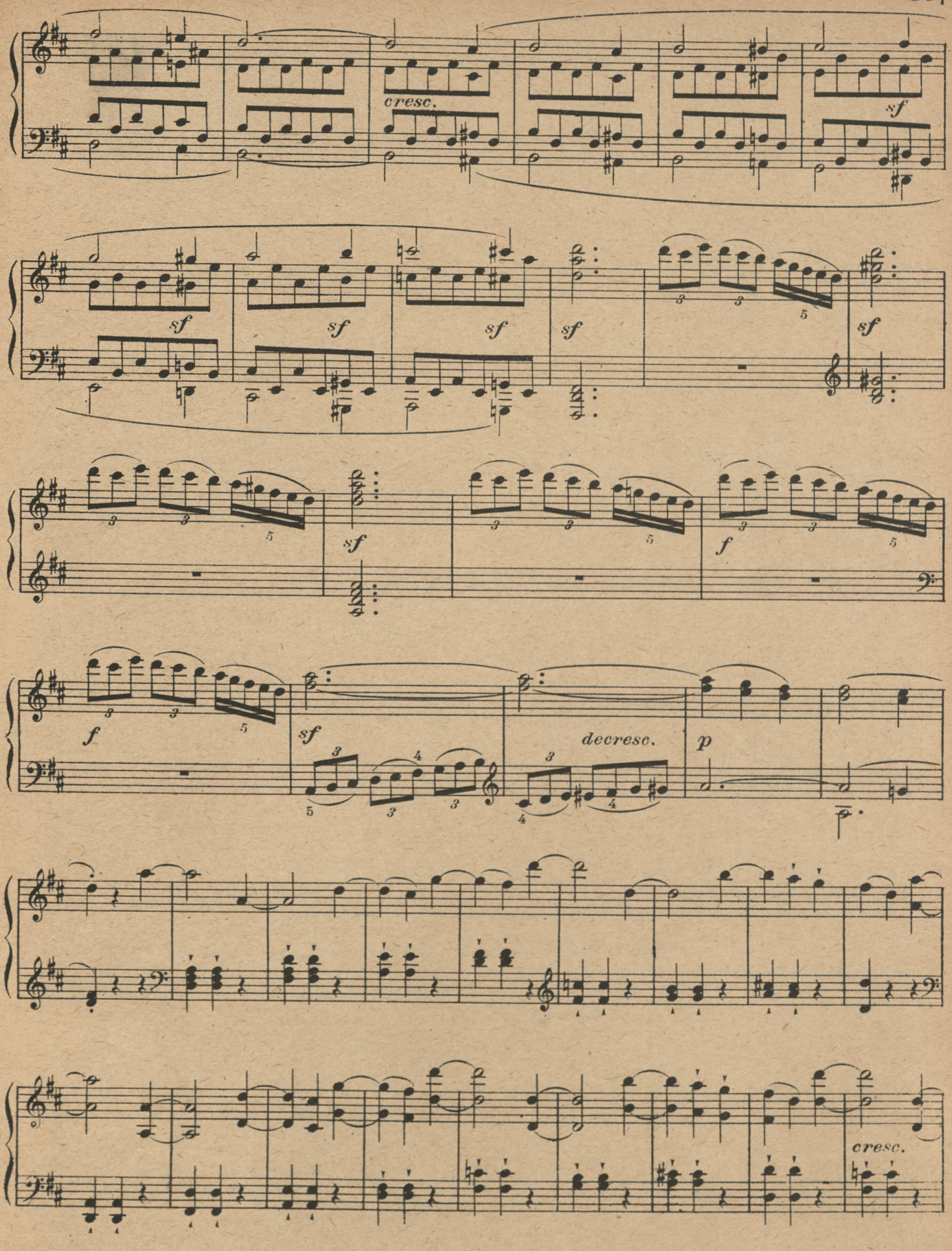
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f
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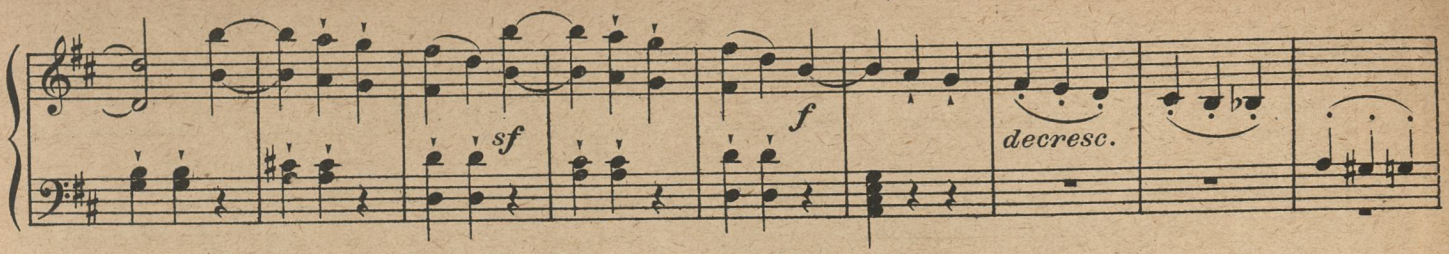
decresc.
p
f
cresc.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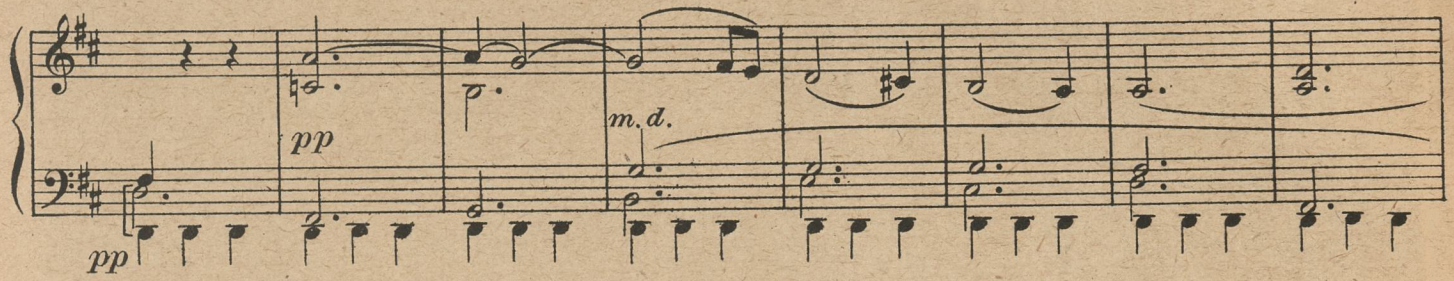
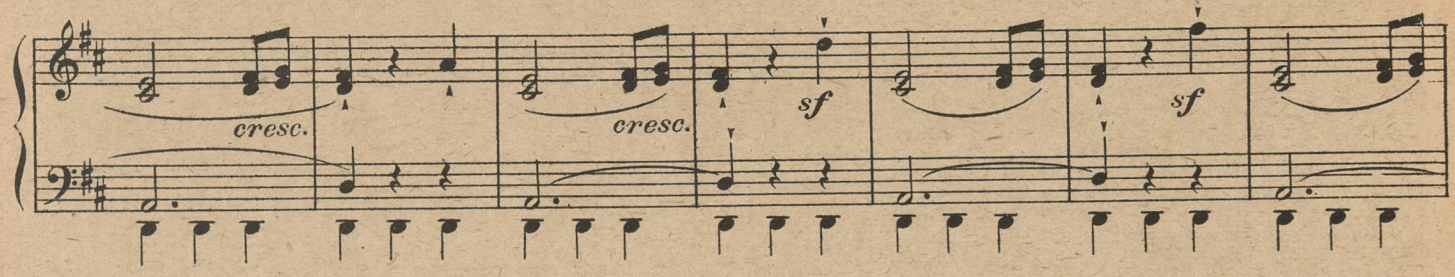
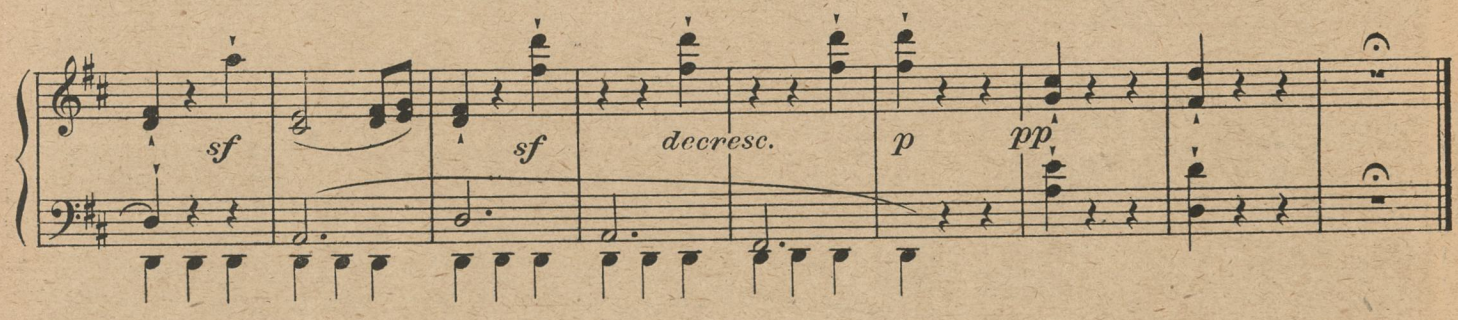
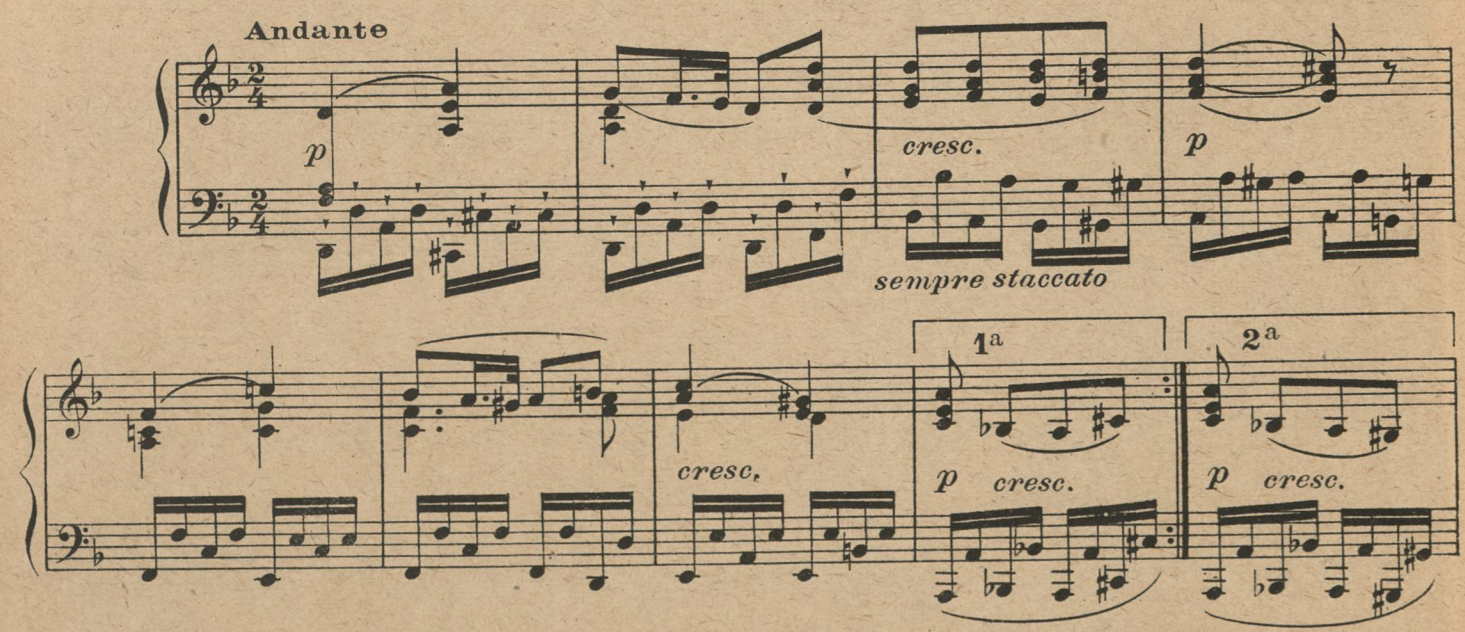
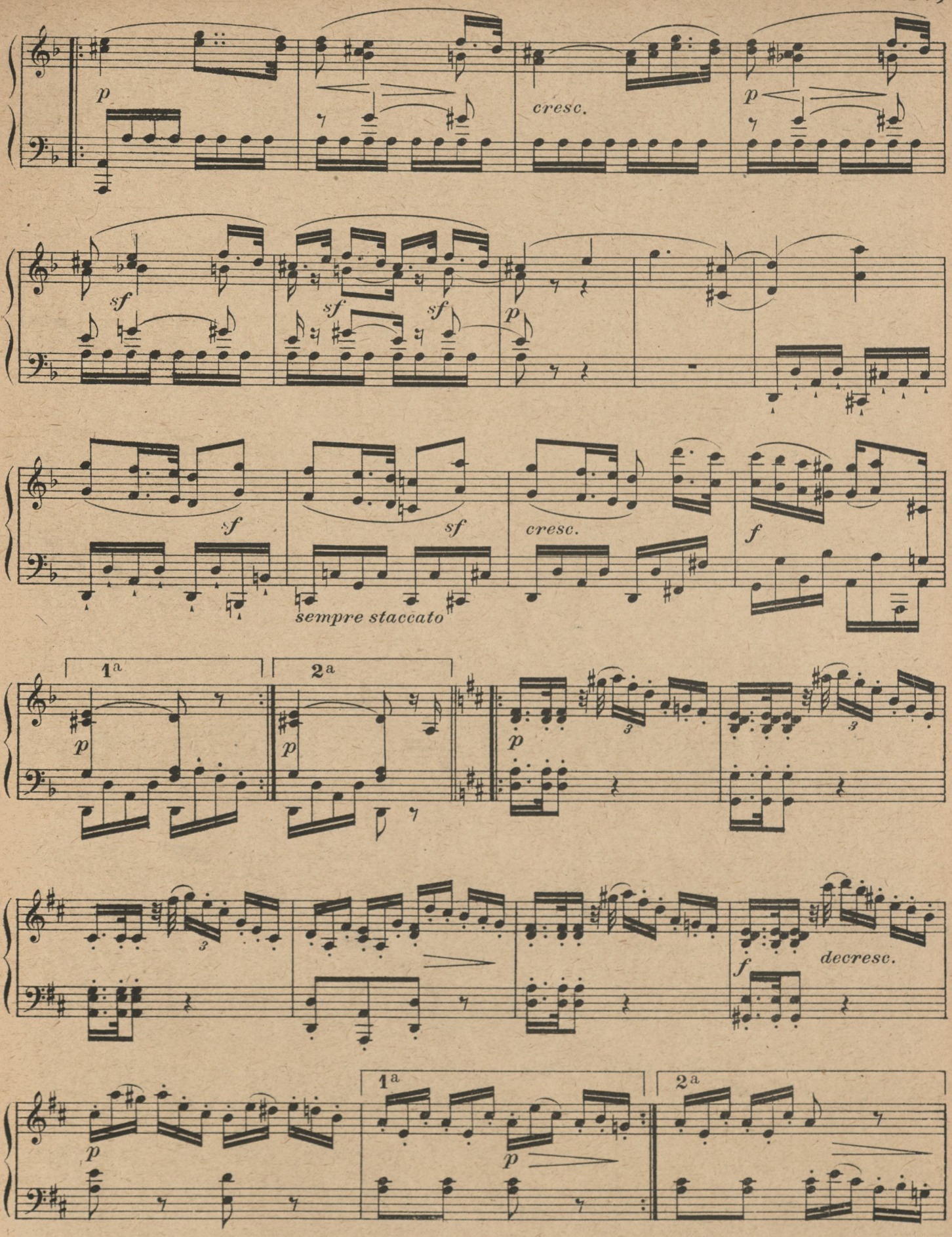
decresc.

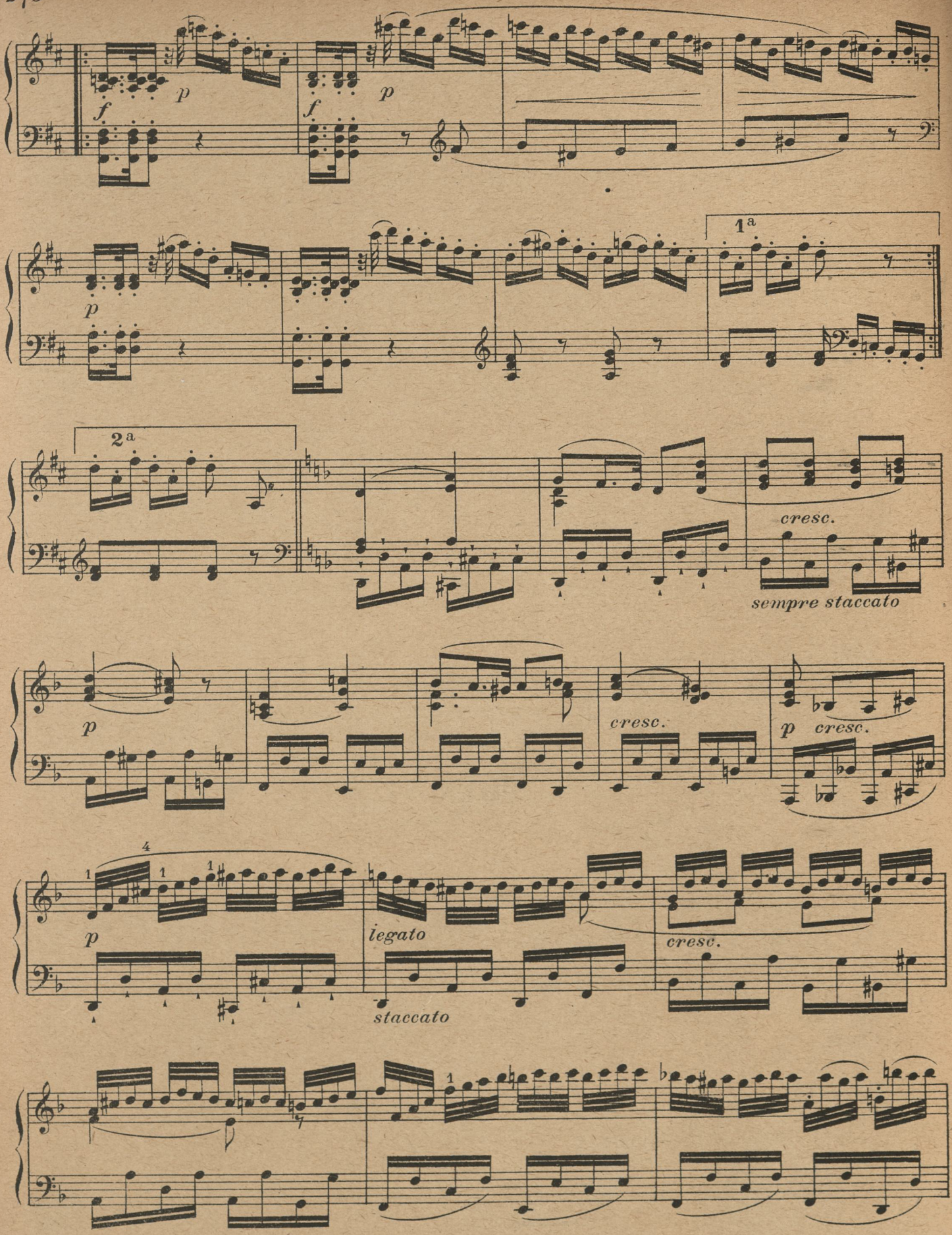

pp
m. d.
pp

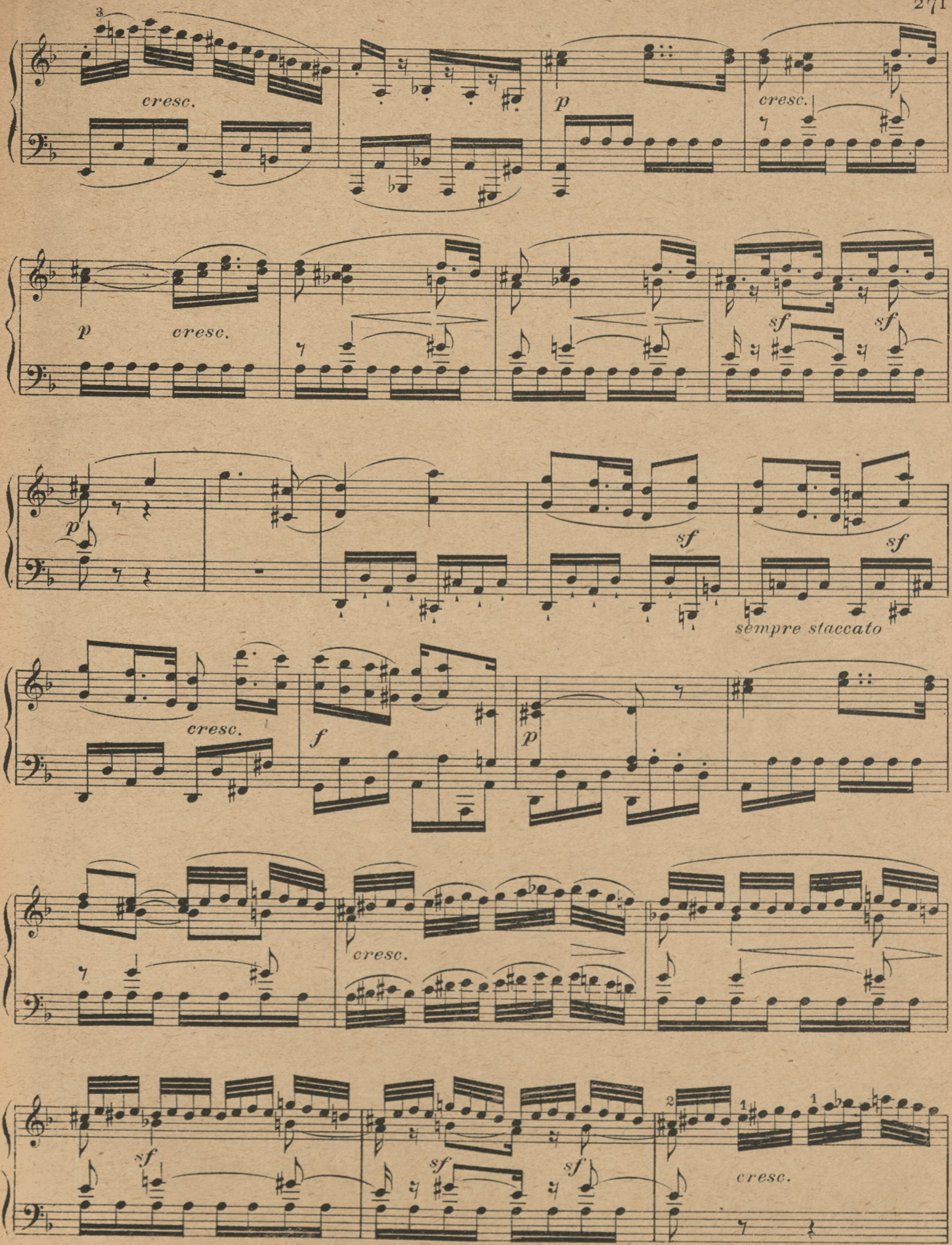

cresc.
cresc.
sf
sf

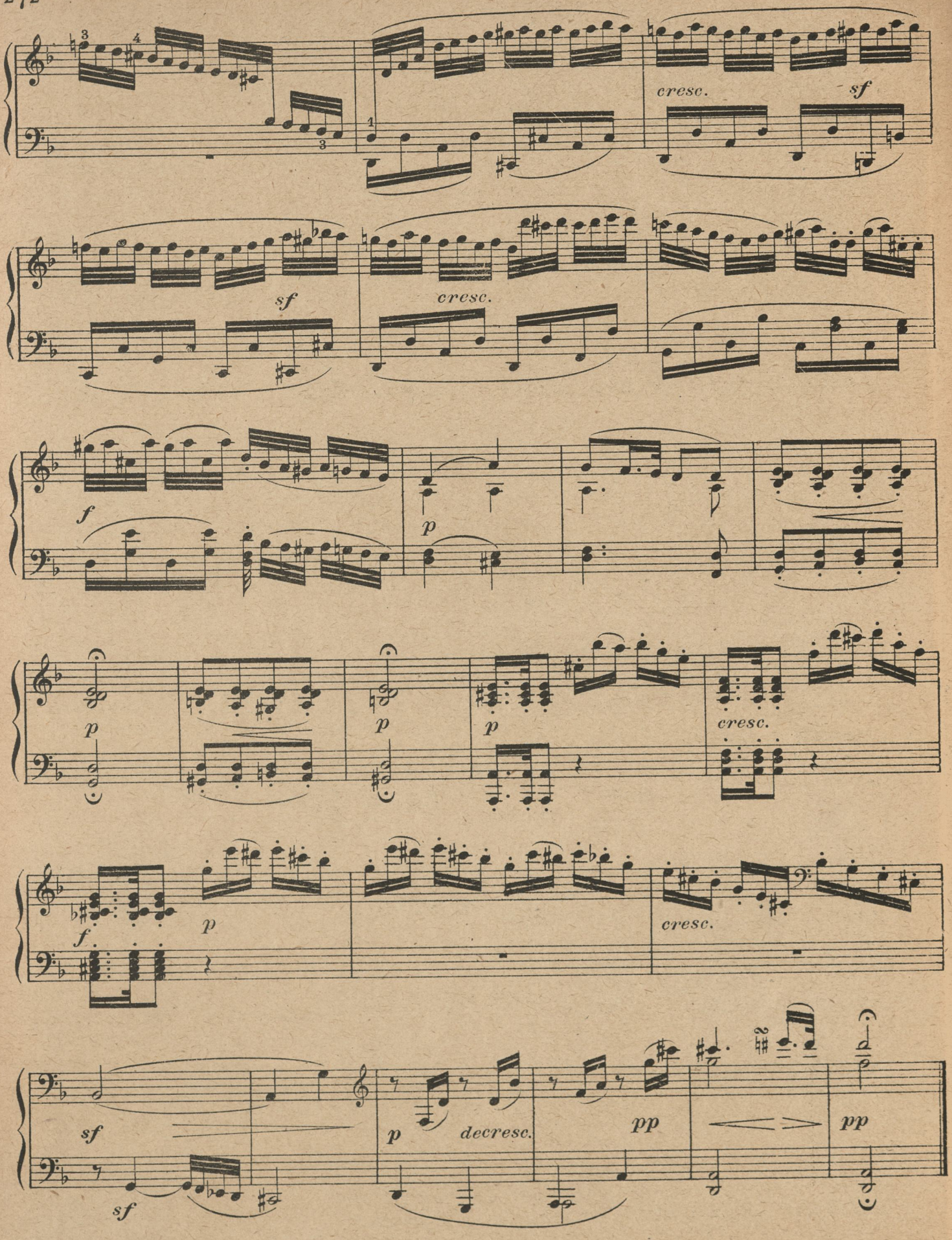

sf
sf
decresc.
p
pp


Andante
p
cresc.
p
sempre staccato
cresc.
1a
2a
p
cresc.
p
cresc.


p
cresc.
p
sf
sf
sf
p
sf
sf
cresc.
f
sempre staccato
1a
2a
p
p
p
f
decresc.
p
1a
2a
p

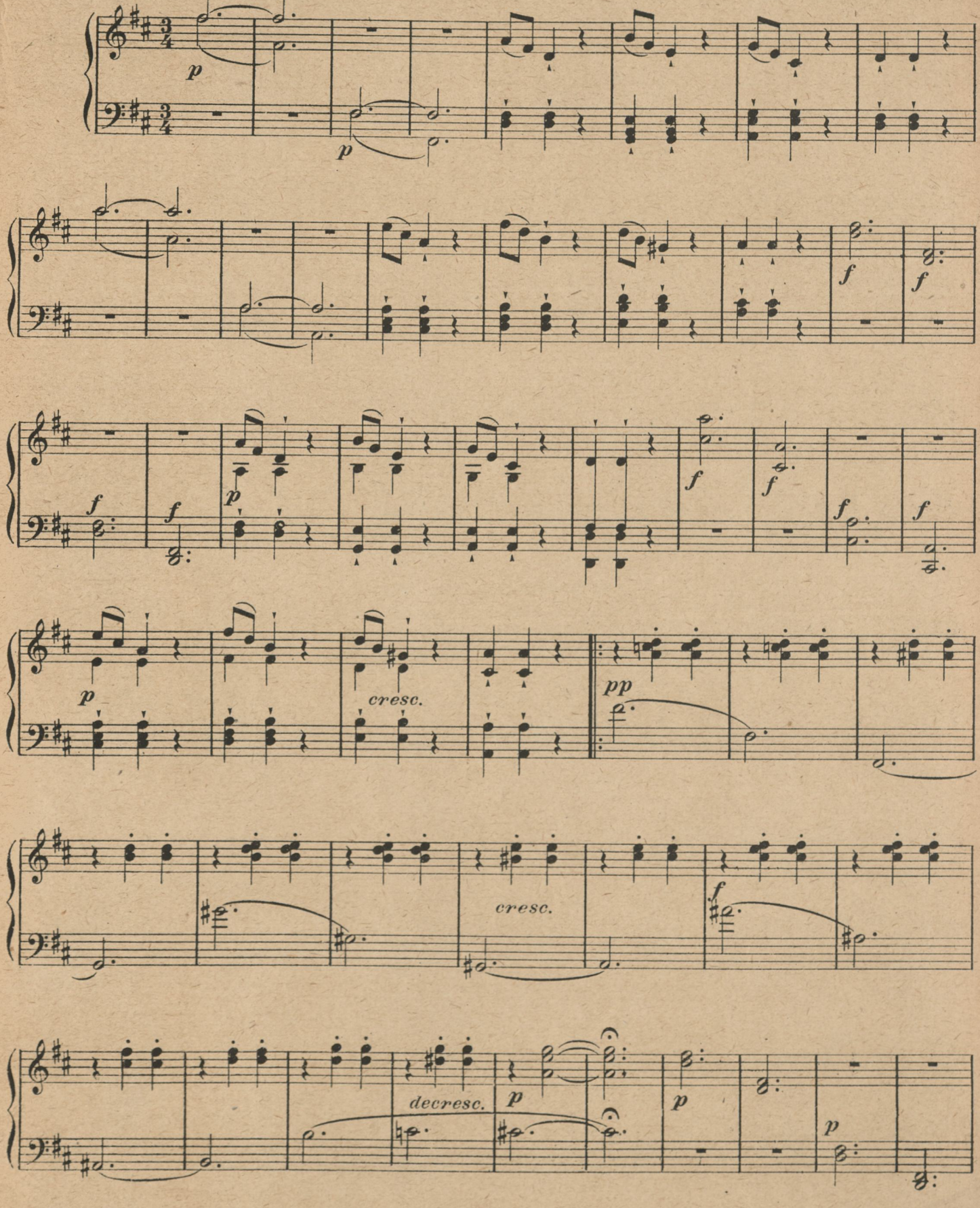

f
p
f
p
p
1a
2a
cresc.
sempre staccato
p
cresc.
p
cresc.
4
1
1
1
p
legato
staccato
cresc.
1

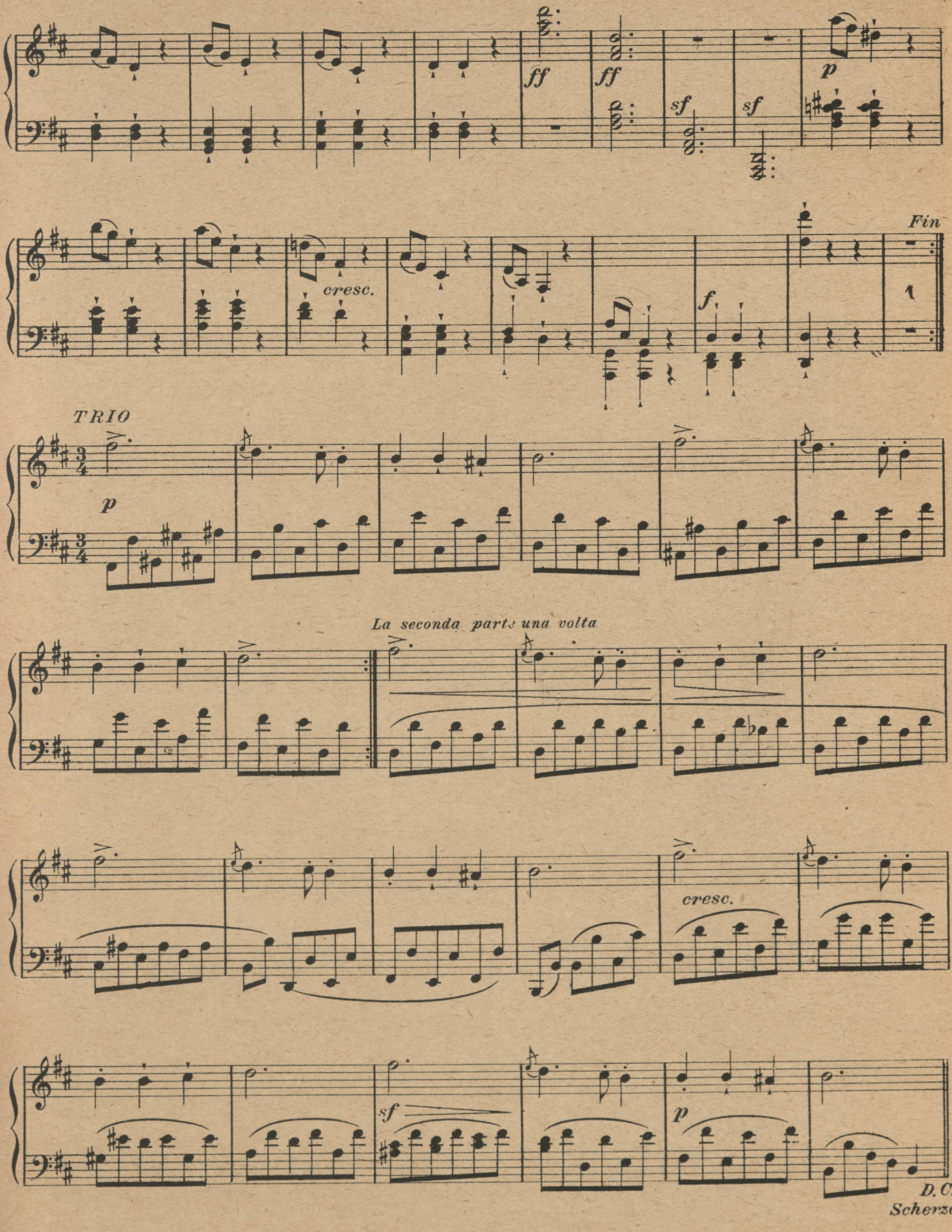

3
cresc.
p
cresc.
p
cresc.
p
cresc.
sf
sf
p
sf
sf
sempre staccato
cresc.
f
p
cresc.
sf
sf
sf
2
1
1
cresc.


cresc.
sf
sf
cresc.
f
p
p
p
p
cresc.
f
p
cresc.
sf
sf
p
decresc.
pp
pp

SCHERZO

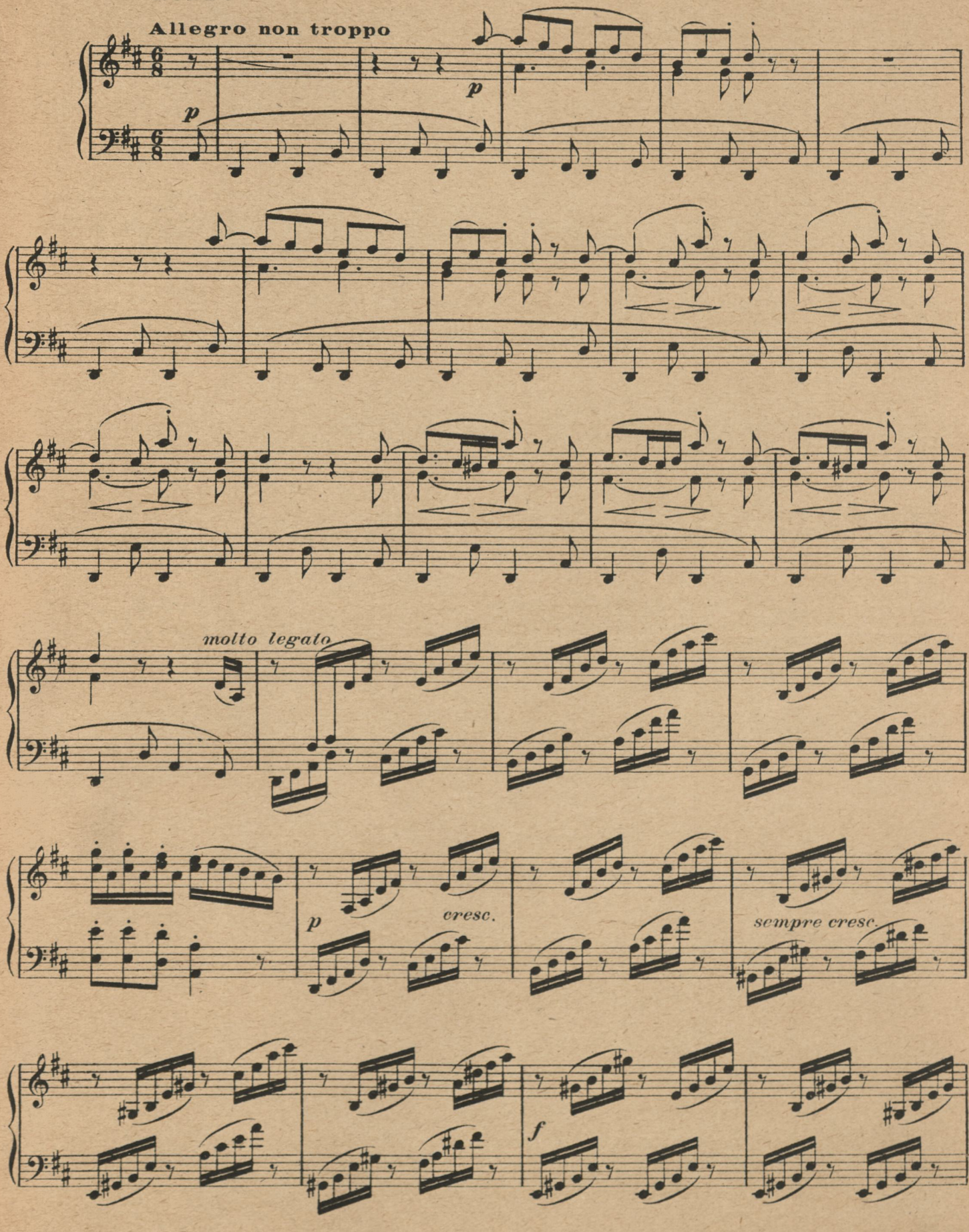
Allegro vivace

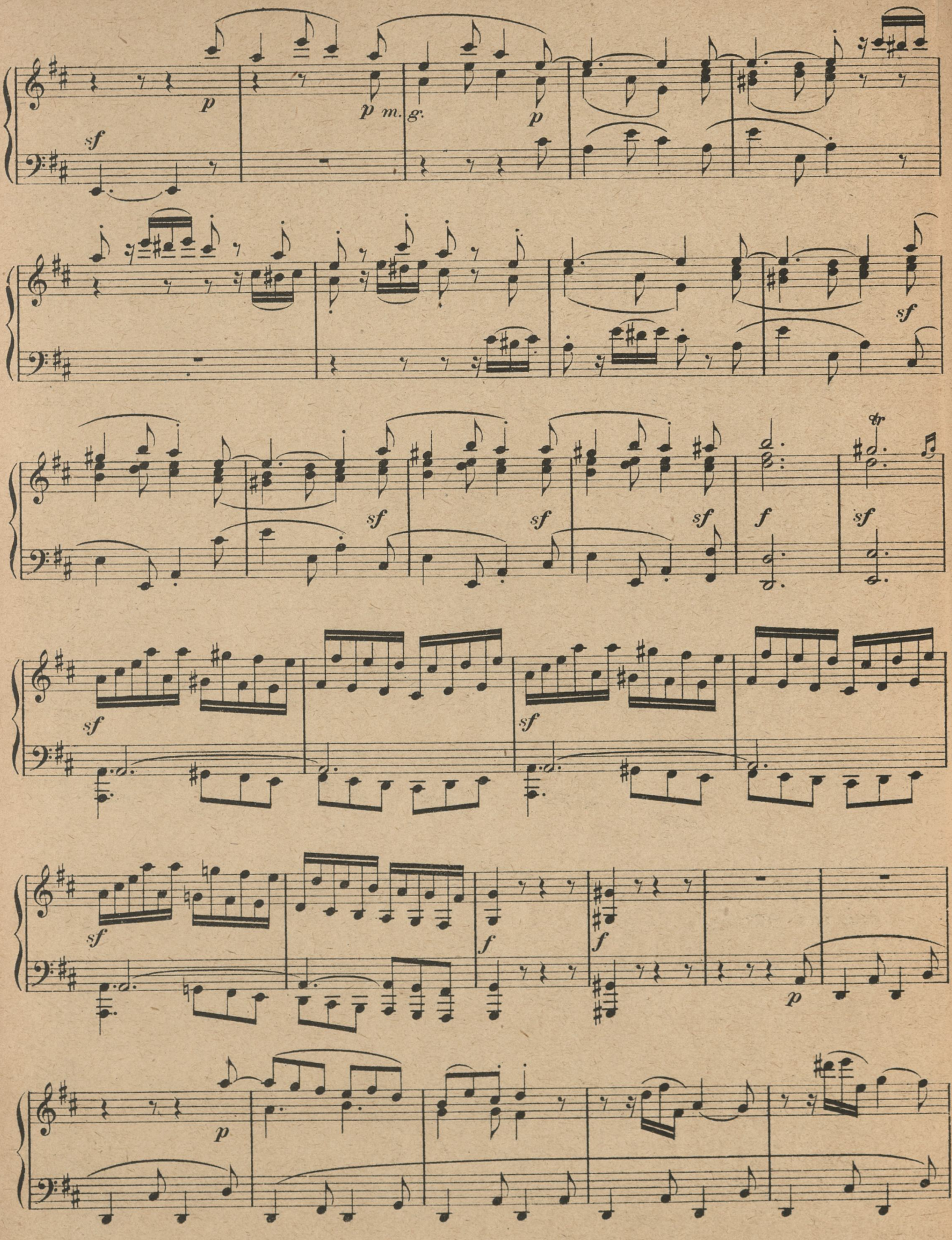


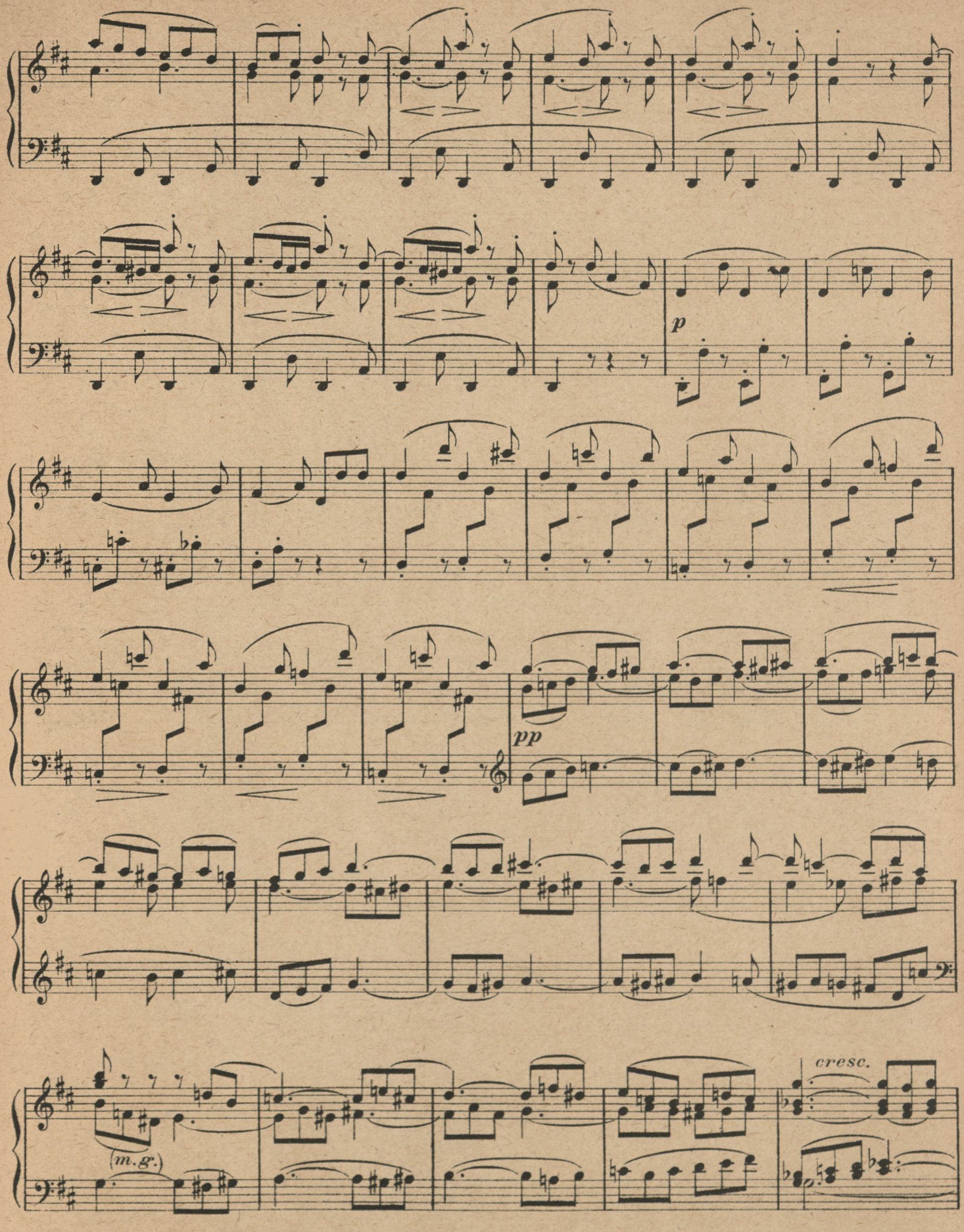

ff
ff
sf
sf
p
cresc.
f
Fin
TRIO
p
La seconda parte una volta
cresc.
sf
p
D.C.
Scherzo

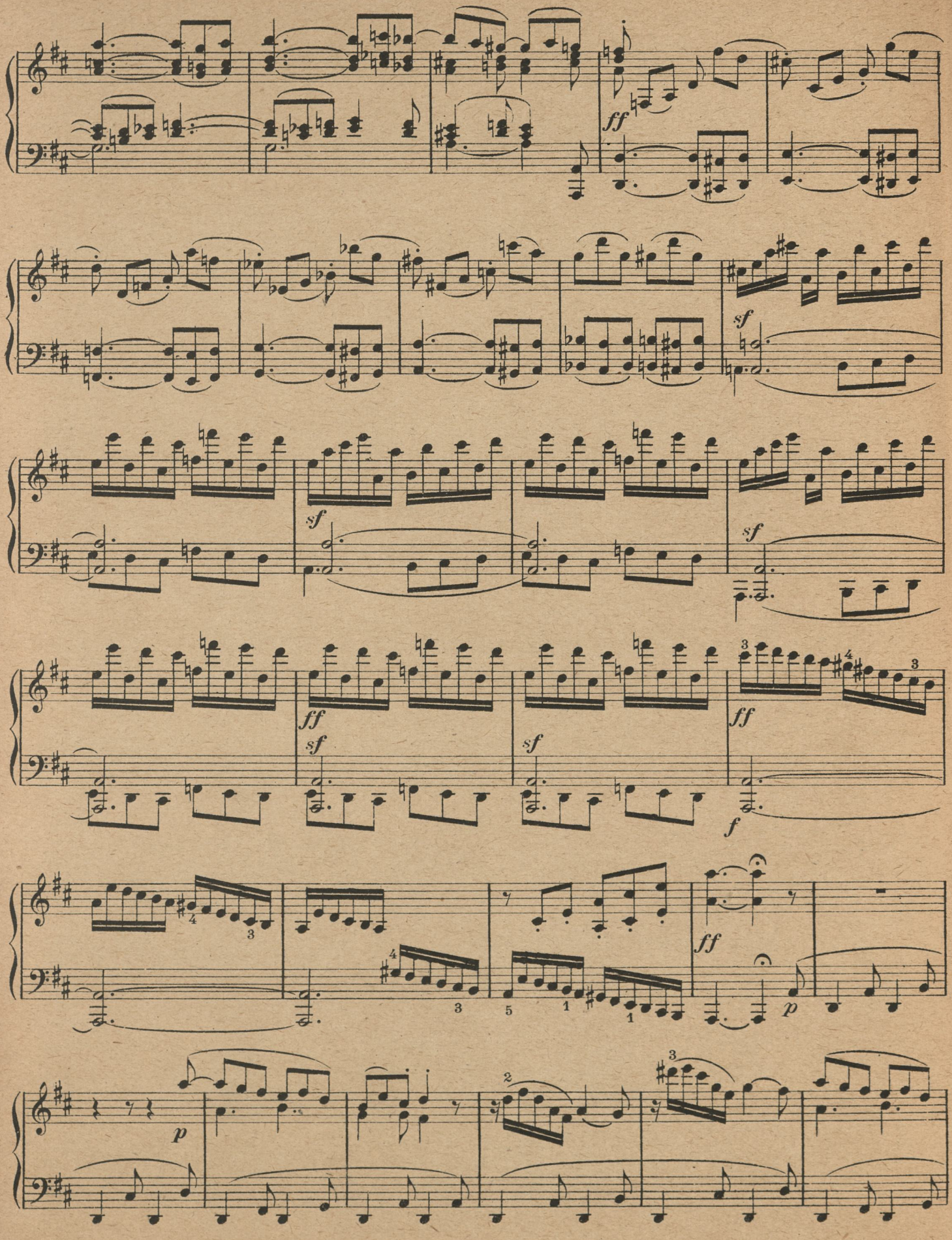
RONDO

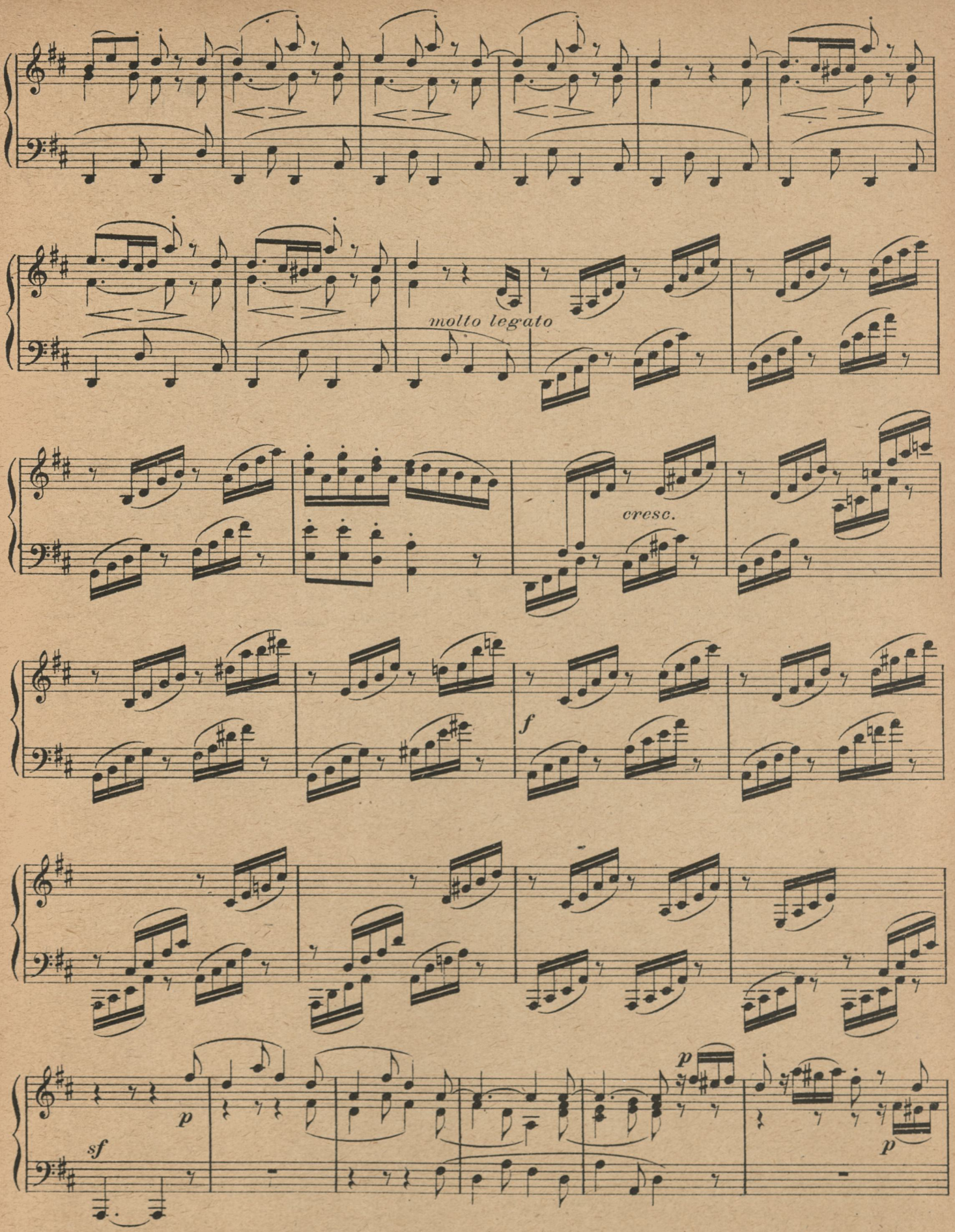
Allegro non troppo

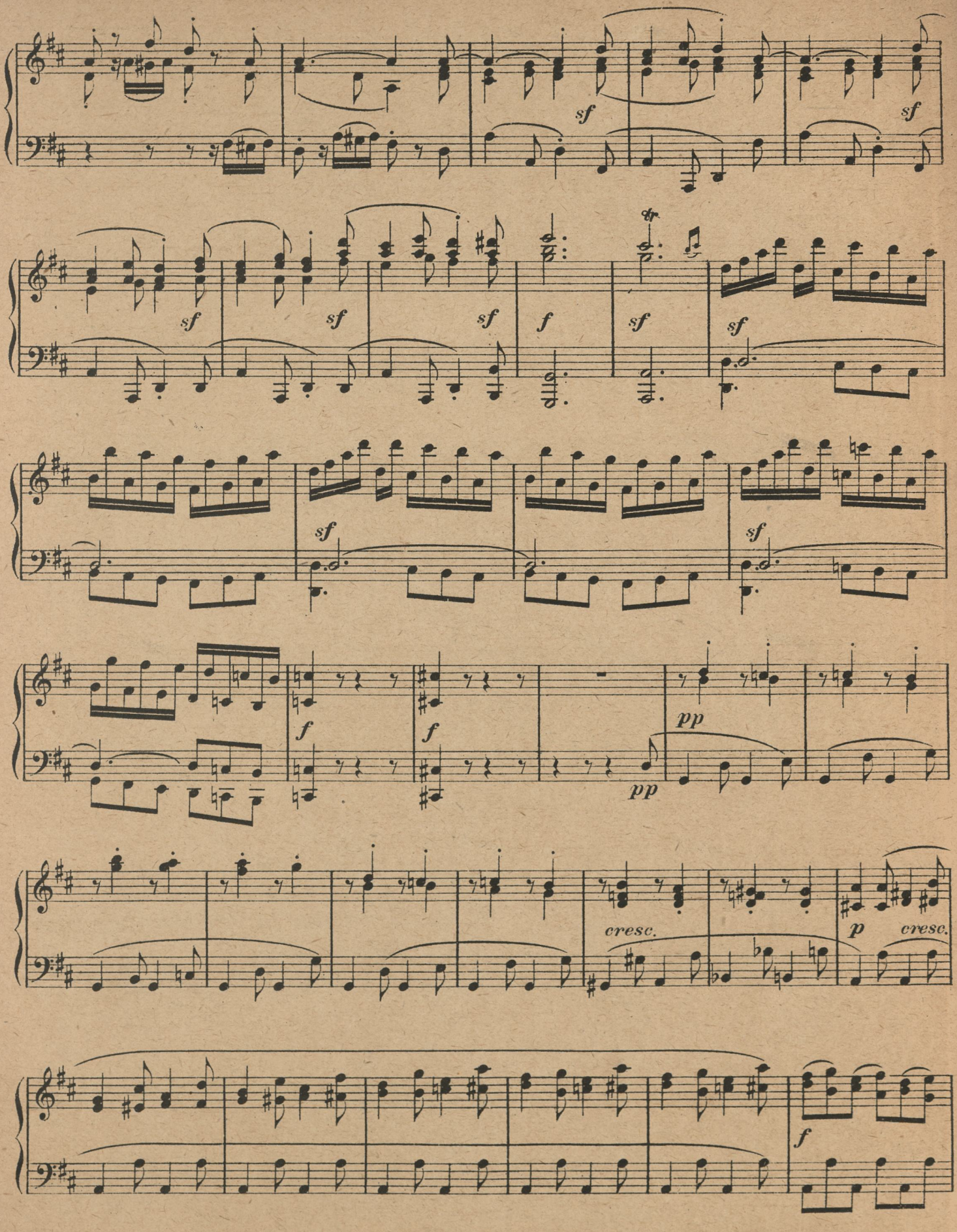


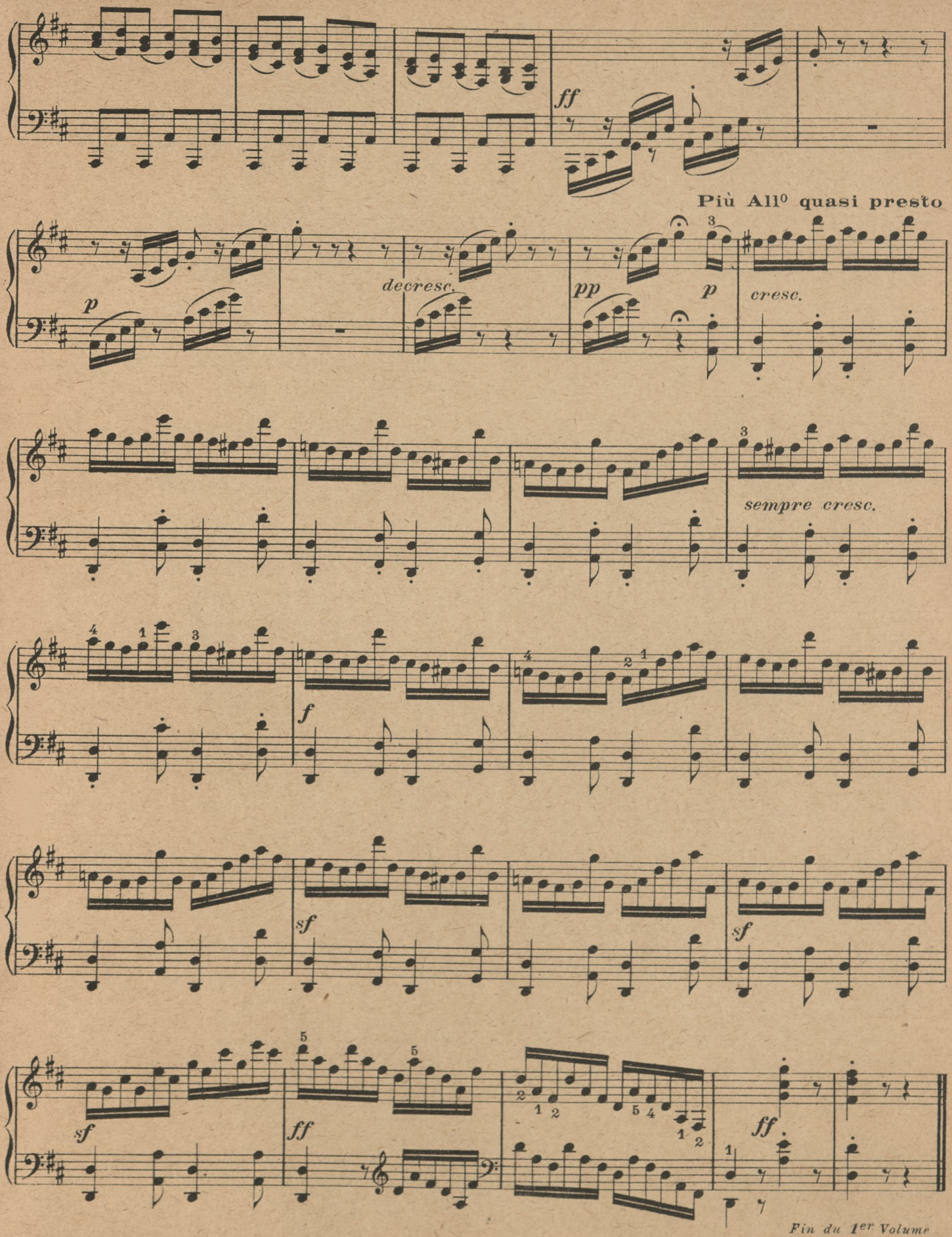

p
sf
p
m. g.
p
sf
sf
sf
sf
f
sf
tr
sf
sf
sf
f
f
p
p


p
pp
(m.g.)
cresc.


ff
sf
sf
sf
ff
sf
sf
ff
f
ff
p
p


molto legato
cresc.
f
sf
p
p
p


sf
sf
sf
sf
sf
f
sf
sf
sf
sf
sf
f
f
pp
pp
cresc.
p
cresc.
f



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